

November 23, 1961 • Every Thursday **1s 3d**

AMATEUR CINE WORLD



First Off the Line

For details of this new
zoom camera see inside

8mm. Talkies Are Here

TAKE STILLS FROM YOUR MOVIES



eumig

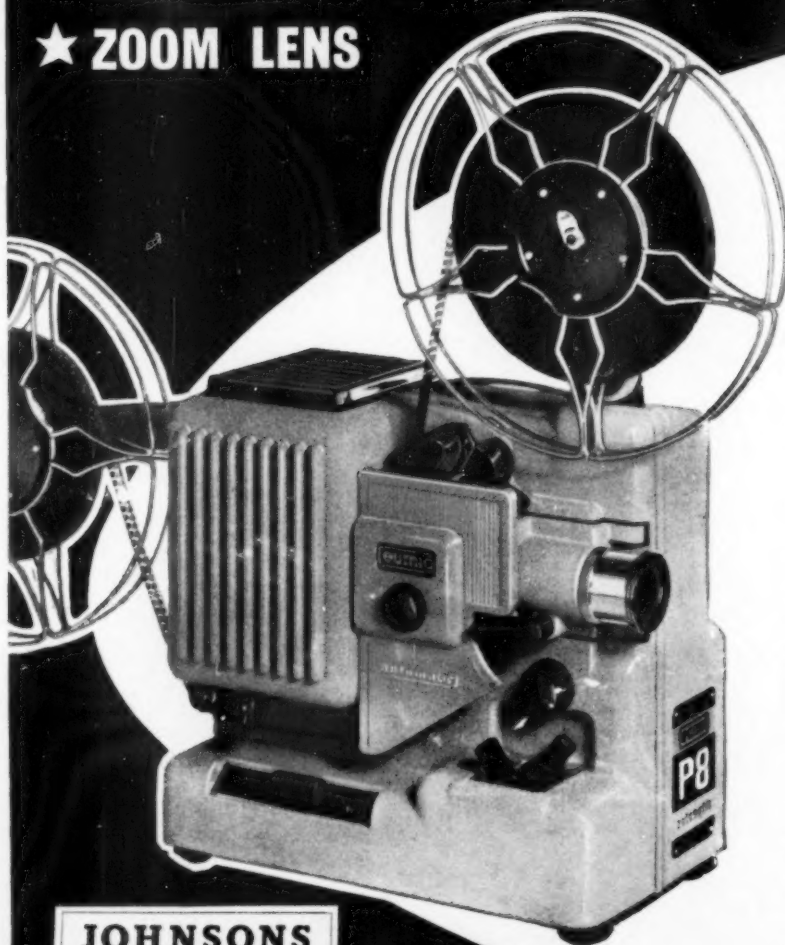
NOW MORE THAN EVER

The finest cine value in the World

Two outstanding new features for the world's most popular 8mm projector

★ **AUTOMATIC THREADING**

★ **ZOOM LENS**



JOHNSONS
OF HENDON LTD

A new lens—the EUPRO-ZOOM with the amazing aperture of $f/1.3$ and infinitely variable between 15 and 25 mm. focal length is now fitted to the EUMIG 8 mm. projectors. Coated on all surfaces the EUPRO-ZOOM produces a crisp and brilliant screen image of any desired size instantly and without moving either projector or screen.

The new P8-AUTOMATIC and P8-PHONOMATIC models feature an automatic threading device which vastly simplifies projection. All the other highly successful features of EUMIG P8 projectors are retained:

- FORWARD AND REVERSE PROJECTION
- SINGLE FRAME PROJECTION
- LOW VOLTAGE
- HIGH INTENSITY LAMP
- POWER REWIND
- SILENT RUNNING, etc., etc.

Standard P8 Projector
($f/1.4/20$ mm. lens, hand
rewind, no reverse) £30 . 15 . 0

P8-Automatic (zoom lens,
automatic threading) £39 . 10 . 0

P8-Phonomatic (as above, plus
tape synchronizer) £46 . 15 . 0

(All models include lamp and one 400ft. reel)
Universal Carrying Case £3 . 15 . 0

Second-hand equipment with the Wallace Heaton

At 127 New Bond Street, W.1.

8mm. CAMERAS

Paillard Bolex BB , with fixed focus f/2.5 lens, two lens turret head, filming speeds 8-64 single frame release adjustable finder ...	£30 15 0
Paillard Bolex BB VS. , as above, fitted with 13mm. f/1.9 focusing Yvar and 36mm. f/2.8 focusing Yvar without case ...	£59 17 6
Paillard Bolex DBL , three lens turret head, variable shutter, behind lens exposure meter, filming speeds 12-64 with f/1.8 focusing lens ...	£67 10 0
Paillard Bolex CB filming speeds 8-64 single frame release, fitted with Berthiot Zoom lens 10-30mm. f/2.8 with reflex finder ...	£72 10 0
Paillard Bolex BBL , similar to DBL model, but with two lens turret fitted with 13mm. f/1.9 Yvar, 36mm. f/2.8 Yvar lens. Pistol Grip and Case ...	£82 0 0
Paillard Bolex HB , fitted with Pan Cinor 30L Zoom lens, 10-30mm. f/2.8 lens, case ...	£138 0 0
Bell and Howell 624B , latest model with f/1.9 lens exposure dial single shot release ...	£15 17 6
Bell and Howell 104A (Sportster Type) filming speeds 8-32 f/2.5 lens	£13 10 0
Bell and Howell 605B turret head for 2 lenses, filming speeds 8-32 with two T.T.H. lenses—1" f/1.9 and 1½" f/1.9, case ...	£49 10 0
Bell and Howell 172 , Precision made, magazine loading with standard Kodak double eight mag. films, two lens turret fitted with 1½" f/1.9 and 1½" f/3.5 lenses, filming speeds 16-64, single frame release, case. Last list price about £125 ...	£47 10 0
Bell and Howell Autoset Turret, automatic exposure control, f/1.9 lens turret fitted with wide angle and telephoto lenses, case ...	£45 0 0
Bell and Howell Sportster IV , Turret head with standard wide angle, telephoto lenses, automatic exposure control, normal and slow motion speeds, case ...	£58 10 0
Kodak Eight -55 f/2.7 lens, interchangeable lens mount, case ...	£10 17 6
Kodak Brownie Automatic f/2.3 lens, automatic exposure control, case ...	£30 0 0
Kodak Brownie f/2.7, latest model, with E.R. Case ...	£11 5 0
Eumig C3 (Grey) f/1.9 lens, built-in exposure meter, filming speeds 8-16-32, single frame release, ever-ready case ...	£33 0 0
Eumig "Electric" , electric motor driven from 4½v. battery, f/2.8 lens, case ...	£19 17 6
Zeiss Movikon Bb , Automatic exposure control, f/1.9 lens, filming speeds 8-64, Parallax corrected finder, single frame release, case ...	£62 10 0
Camex Reflex B , f/1.9 Berthiot focusing lens, reflex viewfinder, filming speeds 8-32, Backwind handle, single frame release ...	£67 10 0
Beaulieu MRB , Reflex finder model with angeneux Zoom lens 9-36mm. f/1.8, five filming speeds, variable shutter, backwind ...	£115 0 0

16mm. CAMERAS

Bell and Howell 79DR , 100ft. spool loading lens turret and viewfinders linked for simultaneous rotation, filming speeds 8-64, critical focusing finder, Parallax compensation with 3 T.T.H. lenses 1" f/1.9, 7" f/2.5, 2" f/2.8, case ...	£187 10 0
Bell and Howell 200TA , magazine loading, turret fitted with 3 T.T.H. lenses 1" f/1.9, 7" f/2.5, 2" f/1.4 filming speeds, 16-64, single shots, leather case ...	£145 0 0
Bell and Howell 240 EE "Electric Eye" model, fully automatic exposure control, 100ft. spool loading, automatic threading, filming speeds 8-48, case, latest model ...	£160 0 0
Eumig C16R 100ft. spool loading, built-in coupled exposure meter, filming speeds 16-64, Parallax compensated viewfinder, lenses 25mm. f/1.9 with wide angle and telephoto converters on turret	£130 0 0
Kodak Magazine , 1" f/1.9 anastigmat lens, 3 filming speeds, case ...	£19 17 6

8mm. PROJECTORS

Bell and Howell Lumina , Automatic threading f/1.2 lens reverse, stills, rewind, Truffector lamp ...	£45 0 0
Kodak Brownie SB , compact source 8v. 50w. lamp, motor rewind	£18 10 0
Kodak 8-500 , built into case with carrying handle, 500w. lamp, motor rewind, 400ft. spool capacity, for AC/DC 110-240v. ...	£31 10 0

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All our second-hand equipment is GUARANTEED FOR ONE YEAR against defects due to faulty materials or workmanship according to the maker's standard of perfection at the time of manufacture.

All Second-hand Apparatus can be exchanged within one month of purchase for any other goods available, provided they are in the same condition as supplied (Except Easy Payment Goods).

At 166 Victoria Street, S.W.1.

Bolex 8mm. CBS f/1.9 ...	£29 15 0
Bolex DBL 8mm. (Tri-Turret) f/1.8 Yvar ...	£78 10 0
Brownie II 8mm. f/2.7 ...	£10 10 0
Bell and Howell Viceroy 8mm. f/2.5 lens and 1" f/1.9 Taylor-Hobson telephoto, also 1½" Super Comat, finders and case, outfit (Cash only) ...	£39 10 0
Bell and Howell 8mm. "Autoset" (automatic) f/1.9 lens ...	£24 10 0
1½x Wide Angle Attachment ...	£7 7 0
Bell and Howell 16mm. 200EE Automatic , f/1.9 lens, Shopsoiled, unused, (List £195) ...	£150 0 0
Bell and Howell 603T 16mm. f/1.4 lens and 2" f/2.8 Telephoto, finders and case List approx. £148 (Cash only) ...	£78 10 0
Pathe H 9.5mm. Camera , f/2.5 lens ...	£7 7 0
Bell and Howell 631 16mm. sound projector complete with transformer (List £277.10.0) ...	£198 0 0
0.7" F/2.5 Taylor Hobson W/A lens, including finder—16mm. Eumig Servomatic 8mm., f/1.8 lens, shop-soiled, unused (List price £37) ...	£20 0 0
	£29 15 0

At 47 Berkeley Street, W.1.

Bell and Howell Sportster Duo 8mm. camera, 13mm. f/1.9, 1½" f/1.9 Taylor Hobson, lenses, case ...	£49 10 0
Eumig C3 8mm. camera, triple turret, 3 lenses, photocell meter built in ...	£47 10 0
Revere Eyematic, 8mm. automatic exposure control, triple lens turret ...	£35 10 0
Agfa Movex, 8mm., automatic exposure control, f/1.9 lens ...	£35 10 0
Bolex B8 8mm., Twin Turret, f/2.8 Yvar focusing lens ...	£42 10 0
Bell and Howell 8mm. Sportster V, Zoomatic lens, automatic exposure control ...	£89 10 0
Eumig Electric 8mm. camera, f/2.8 lens ...	£16 10 0
Bell and Howell 8mm. Autoset II, f/1.9, automatic exposure control ...	£32 10 0
Keystone K10 8mm. Auto Zoom, f/1.9 lens ...	£91 10 0
Revere Eyematic Zoom, 8mm., f/1.8 ...	£95 10 0
Nizo Exposomat, 8mm., semi-automatic exposure f/1.9 lens ...	£29 10 0
Bell and Howell 16mm. 240EE, f/1.9 100ft. capacity, auto. exposure control ...	£125 0 0
Bell and Howell 16mm. 627, 100ft. capacity, f/1.9 lens ...	£72 10 0
Kodak Magazine 16mm. camera, f/1.9 lens ...	£32 10 0
Kodak K 16mm., f/1.9 ...	£29 10 0
Ampro 16mm. sound projector, 2 speakers ...	£50 10 0
Cassart f/2.8, 36mm. lens for 8mm. D mount ...	£7 19 6

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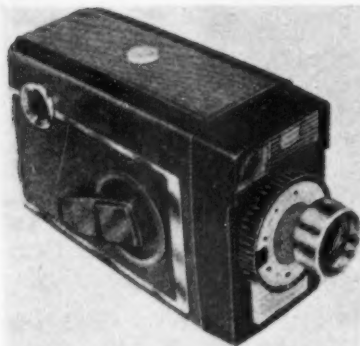
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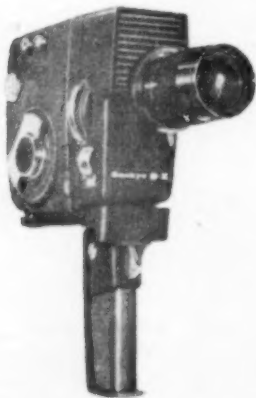


New Brownie 8 in Paris

SHOWN AT THE Paris Biennale is a new model of the Kodak Brownie 8 cine camera. Instead of the f/2.7 lens fitted on models currently available in this country, the new version has an f/1.9 lens. The models on display in Paris were made in America, but it is very likely that a British made version will no doubt appear in this country "in due course."

Sankyo 8-Z Auto Zoom

TO BE THE "standard" 8mm. movie camera in the Sankyo line is the new 8-Z Auto Zoom with f/1.8 lens. Power zooming is provided by two push buttons at the top right hand side of the camera, and the



powered zoom from 10 to 30mm. takes five seconds. Manual zooming is, of course, also possible.

The electric eye mechanism works with films of 10 to 40 ASA. The reflex finder incorporates a split image rangefinder for accurate focusing. The finder can be adjusted to match the eyesight of the user, over a range from -2 to +2 diopters. Nine feet of film are driven by one wind of

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FRONT PAGE NEWS

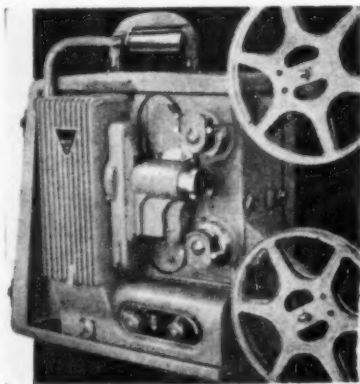
the spring motor, which operates at 8, TV(12½), 16, 24, 32 and 48 f.p.s. There is also provision for single frames.

Unusual in Japanese amateur movie equipment is the provision for backwind, together with a frame counter. Also unusual is the pistol grip. It is designed to be permanently attached to the camera, but folds for fitting into a gadget bag.

Interchangeable Gauge

8MM., 9.5MM. AND 16MM. film can be projected by a new French machine, the Malex Club 100. This is accomplished by means of interchangeable gate and sprocket units.

The specification also includes a 12 volt



100 watt lamp with integral mirror, a movable pressure plate which keeps the film moving through the gate in exactly the same plane, tilt elevation by telescopic feet, rapid rewind and 110-240 mains voltage adjustment. A variety of lenses are supplied from an f/1.2 20mm. to an f/1.5 50mm.

The Malex Club 100 is manufactured by the makers of the Camex 8mm. cine camera and will be distributed in this country by the same agents, Aico Ltd. It is expected to be available here by early next year but no prices are as yet known.

Sekonic Elmatic

WELL KNOWN for their exposure meters and movie cameras, Sekonic has recently gone into production on their Micro-Eye Zoom 8 Model 53EE. Probably the most significant feature is the use of a cadmium sulphide cell for fully automatic operation, over a range of film speeds from 10 to



320 ASA. It can also be used with manual control.

Fitted with an f/1.8 lens with a zooming range of from 11.5 to 32mm., the 53EE has a reflex viewfinder. Haze and A to D conversion filters are built-in. Power is supplied by a spring motor, and there is a choice of five filming speeds.

9.5mm Package Films

IN OUR ISSUE of November 16, we mentioned that Pathescopie will soon be again issuing 9.5mm. package films in Britain. The wording suggested that at the present time there are no 9.5mm. package films available in this country, which is, of course, not so. Many of the leading producers of package films do issue their films on 9.5mm., as well as 16 and 8mm.

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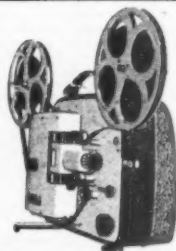
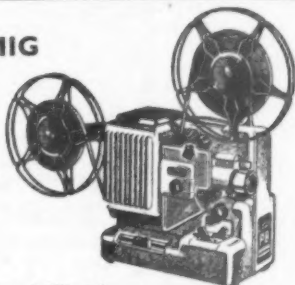
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NOW is the time to buy that new Projector. Select the machine of your choice from **1, LEADENHALL STREET, or 93/94 FLEET STREET.**
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The New EUMIG Projectors

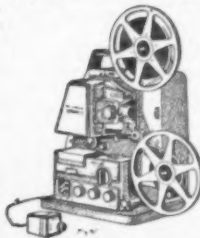
The quality of Eumig equipment has always been of very high standard. Value is added by the inclusion of a new 15-25mm. Zoom f/1.3 projection lens and self threading device. 12v. 100w. low voltage, brilliant lamp. Forward, Reverse, still projection switches, 400ft. capacity. P.8 Automatic £39/10/0. P.8 Automatic with tape coupling £46/15/0.



The SPECTO GREYLINE

One of the most popular and successful 8mm. Projectors. Tru-flector 150 watt mirror lamp. Vario Quinlon lens 15-25mm. f/1.5 400ft. capacity. Swing out gate. Completely self contained in own case. £33/0/0. Specto Royal similar to above but with 20mm. f/4 Lenta lens. £28/9/6.

8mm. BELL & HOWELL LUMINA II with Remote Control



Now even more automatic, not only does the projector load itself but it now attaches the film into the take up spool and as the film is attached switches on the lamp. The remote contact switch makes projector even easier. Forward, still reverse by a turn of the switch from your armchair. Brilliant illumination. Proval f/1.2 lens for pin sharp definition. Price £89/19/9.

SECOND HAND CINE BARGAINS

8mm. Konica Zoom f/2 lens, case, pistol grip ...	£59 10 0
Model 624 B. & H. 3-turret autoset and case, as new ...	£45 0 0
Bolex B8 twin lens f/1.9 Yvar ...	£38 0 0
Eumig C3 black f/1.9 lens, built-in meter ...	£29 10 0
Kodak 855 f/2.7 spool loading ...	£14 10 0
B. & H. Sportster f/2.5 lens, spigot mount ...	£14 17 6
Kodak Brownie automatic f/2.3 lens, E.R.C. ...	£30 0 0
Cine Kodak Mag. 8mm. f/1.8 lens ...	£37 15 0
Dekko model 128 f/2.5 lens ...	£12 10 0
Zeiss Moviecon f/1.9 Tessar lens, built-in exposure meter ...	£62 10 0
696H direct mains B. & H. Projector and case, choice of two ... each	£27 10 0
Model I B. & H. Lumina, as new ...	£53 0 0
Bauer TIOL Projector, as new ...	£32 10 0
P8 Eumig Cine Projector f/1.6 lens ...	£27 10 0
P8M Eumig Projector f/1.6 lens ...	£32 10 0
Pathscope Mark 8, variable speeds, 400ft. arms	£19 10 0
16mm. Cine Kodak special, 4 lenses, spare mag., case ...	£320 0 0
Bolex H.16 f/1.5 Switar 75mm. f/2.8 Yvar, L.C.	£135 0 0
Model 240 B. & H. 100ft. spool loading camera, f/1.9 comat, L.C. ...	£57 10 0
Model K 16mm. 500w. Kodascope Projector, res. and case ...	£25 0 0
Kodak E 400w. lamp, power rewind and case...	£12 10 0
Bolex DA Projector 200w. lamp, rewind ...	£22 10 0

ALL THE ABOVE EQUIPMENT OBTAINABLE FROM

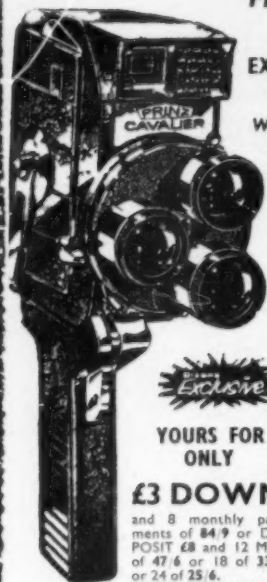
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- * **TURRET HEAD** gives instantaneous choice of view.
- * **WIDE ANGLE** "Rayflex" f/1.8 lens, perfect for interior scenes and outdoor perspective. TELEPHOTO "Gressex" f/1.8 lens brings you powerful close-ups. STANDARD "Cluepar" f/1.8 is the perfect high-speed lens.
- * **BUILT-IN FILTERS**. Two turret-mounted filters are swung into position at a finger's touch. The Haze filter cuts out glare, gives richer colours. An "A-D" filter lets you use Type "A" film outdoors.
- * **FADE-INS**. The Prinz Cavalier lets you fade in or out on a scene merely by touching an aperture wheel.
- * **POWERFUL MOTOR** runs at controlled speed.

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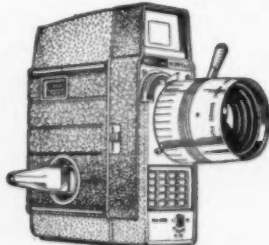
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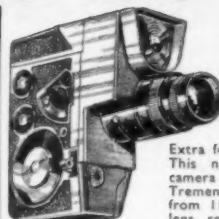
£76.0.4

(Complete with pistol grip and case)



Now Bell & Howell present the ZOOM model of the famous AutoSet. This new ZOOM AutoSet is really tremendous value—the price includes pistol grip and English hide compartment case. All the precision features of the world-famous AutoSet. F/1.8 haze corrected Zoom lens 10 to 29mm., optical Zoom viewfinder coupled to zoom lens, 3-way starting button, controlled motor—no slow down, Film speed 5 to 40 ASA. Built-in filter. Also manual exposure control.

£8 DOWN and 8 monthly payments of £9/2/9 or DEPOSIT £16 and 12 monthly payments of £3/7/6 or 18 of £3/15/0 or 24 of £2/17/6.



The Tremendous ARCO-8 ZOOM S

£90.3.5

Extra features give extra value. This new 8mm. Zoom cine-camera has enormous versatility. Tremendous f/1.8 Zoom lens from 11.5mm. to 33mm. Single lens reflex viewfinder system with dioptric adjustment gives unreversed image. Three-stage shutter release for continuous run, intermittent run and single frame. Seven filming speeds, 8, 12, 16, 24, 32, 48 and single frame. Variable shutter coupled to exposure meter. Film footage counter automatically registers unused portion of film. Cable release holder socket. Release safety catch. A wonderful Japanese cine-camera.

£9 DOWN and 8 monthly payments of £11/0/6, or **£19 DEPOSIT** and 12 monthly payments of £6/7/9, or 18 of £6/9/0 or 24 of £3/0/6 (pistol grip £5/3/9 extra), case £3/10/0.

ELMO 8S

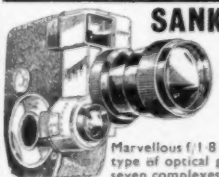
ZOOM

AUTO-EYE

£90.19.6

Particularly easy through-the-lens parallax-free focusing (single lens reflex system). Speeds of 12, 16, 24, 48 f.p.s. and single frame exposure—all exposures automatically correct with built-in auto-eye (manual lens setting if desired). High tension spring winding gives run of at least 11 feet. Terrific f/1.8 Zoom lens makes your subject Z-O-O-M fantastically towards you. A really splendid movie camera.

£9 DOWN and 8 monthly payments of £11/0/5 or **£19 DEPOSIT** and 12 monthly payments of £6/9/0 or 18 of £4/10/0 or 24 of £3/9/0. Pistol grip £6/11/4.



SANKYO ZOOM 8

£74.10.5

(complete with pistol grip)

Marvellous f/1.8 zoom lens of entirely new type of optical glass, with ten layers and seven complexes, giving dynamic zooming effect. Special titanium coating makes extra bright zoom finder remarkably easy to use. Always-accurate automatic exposure. Six speeds. Film counter. Film inspection window. Exceptional value.

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Very fine 3-Lens Turret Camera

MAX TRI-AUTO 8

£65.19.6

Three f/1.8 lenses (6.5 mm. wide angle, 13mm. normal, 26mm. telephoto), with matching coupled viewfinder eyepieces. Coupled exposure meter gives perfect colour movies—sets all 3 lenses. Built-in fade and dissolve feature. Seven filming speeds, 8-48 f.p.s. Case included. **£8 DOWN** and 8 monthly payments of £9/2/9 or **£7 DOWN** and 12 monthly payments of £4/13/3 or 18 of £5/- or 24 of £0/-.



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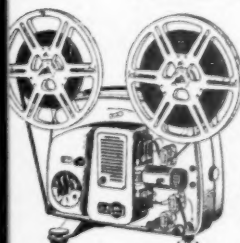
With Yvar f/1.8 foc. mt. lens. Built to take the very latest ultra-fast film, yet very simple to handle. Always-accurate exposure, one lightmeter setting for standard, telephoto and wide angle lenses (lightmeter itself actually behind lens for absolute accuracy). Variable speeds for normal, slow and speeded-up motion, variable shutters for fade-ins, fade-outs, lap dissolves, double takes and other special effects. Gear-operated backwind for touch-of-a-finger lap dissolves, etc. Twin-lens turret, with adjustable calculator dial and built-in wide angle viewfinder. A masterpiece of precision engineering. Built like a fine Swiss watch. A fine 8mm. cine camera you must have. And 8 monthly payments of £10/11/3 or £18 DEPOSIT and 12 monthly payments of £6/4/9 or 18 of £4/7/0 or 24 of £3/6/9.

BOLEX D8LA, £95.9.8

With Yvar 13mm. f/1.8 foc. mt. lens. Another great precision camera, with all the marvellous features listed above, plus triple Turret for instant lens selection. "The best cine-camera in the world". Yours on easy terms from Dixon's

£10 DOWN and 8 monthly payments of £11/10/0, or £20 DEPOSIT and 12 monthly payments of £6/15/6 or 18 of £4/14/6 or 24 of £3/12/6.

World's Most Advanced Projector



**BOLEX 18/5
£57.10.0**

Just a slight touch on a button, and the Bolex 18/5 drops instantaneously from normal to ultra-slow motion (from 18 frames per sec. to 5). Now you can analyse any action in detail, watch the baby's first steps, etc. At 5 f.p.s. an ordinary projector would cause an intolerable amount of flicker, but the exclusive shutter of the Bolex 18/5 automatically shoots out six extra blades (making nine) and CUTS OUT FLICKER. If you want to re-run any part, just touch the button again, and you have INSTANT REVERSE PROJECTION. New "cool" lamp adds to extra-safe running, and sound can easily be added with the Bolex Sonorizer. Asynchronous motor with absolutely steady running speeds. 400ft. spool capacity. Beautifully streamlined design. The world's most advanced projector.

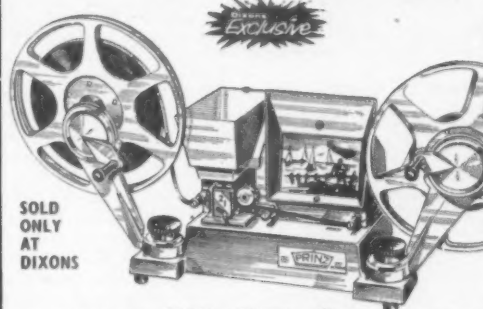
£6 DOWN and 8 monthly payments of £6/10/6 or £12 DEPOSIT and 12 monthly payments of £4/1/9 or 18 of £2/17/0 or 24 of only 43/9.

New British Zoom-lens 8mm. Projector ONLY
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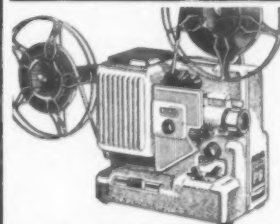
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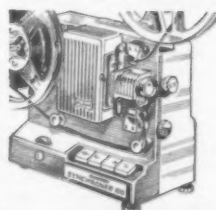
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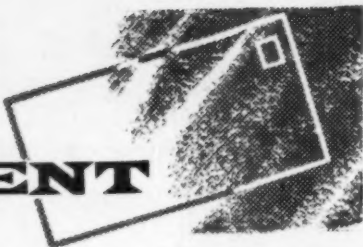
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Your COMMENT



No Babies on the Lawn

I QUOTE FROM "Viewpoint Oct. 5, 1961".

"So if you want to have a film in next year's Ten Best, why not produce a spectacular? Either that, or a very simple family film full of big close-ups. Both would come as novelties to the judges and no-one else is likely to do the same thing."

I have attended a few amateur competitions and to my opinion, some of the judges would do better at the local flower show.

There are far too many "baby on the lawn" films gaining awards to my liking. Judges should visit the professional cinema more often and learn that you cannot allow yourself to get "lost" in the story. You must take note of the photographic standard, direction, lighting, effects and whether the actors are giving a good performance. Gaining marks for one of these points is just not good enough.

Are producers content to make "baby on the lawn" films forever? I'm not! It is about time we recruited some new blood into film making. Let's have films reaching the *From Here to Eternity*, *Imitation of Life* and *Portrait in Black* category.

We need new Alfred Hitchcocks, John Fords and Cecil B. de Milles in the amateur film world. Then we might get somewhere.

Paisley, Scotland. THOMAS D. C. LAUGHLAN

Lamp Efficiency

IT IS UNFORTUNATE that Mr. Postlethwaite in his excellent article on projector lamps should have used the term "cold-light" with regard to the mirror-condenser lamps. Although this Company developed and introduced this lamp, we have always avoided the term.

Other things being equal, the light output and heat from a lamp is proportional to the wattage consumed. The criterion in projection however is screen illumination, and in practice the efficiency of the optical system plays the most important part, particularly in 8mm. apparatus where the physical dimensions of the gate are so small. This accounts for the fact that, very

often, changing from a 500 watt mains voltage lamp to a 750 watt or even 1,000 watt produces no great increase in screen illumination although the heat problem is increased proportionately.

We are concerned not with the light output of the lamp but how much of it reaches the screen, and in the old systems this often did not exceed 2%. This has one advantage in that it can be improved many times, and that is what the mirror-condenser lamp system does. In practice the 8v. 50w. lamp in the appropriate projector produces screen illumination at least as good as that from the old system using a mains voltage 500 watt lamp. It consumes only 1/10th wattage producing about 1/10th the heat and light, but over 10 times more light reaches the screen. Lamps of this type and wattage do not require forced cooling and so it produces the same screen illumination as a lamp giving 10 times the heat. In this respect only can it be called "cold-light".

A final point. This performance is obtained by efficient concentration of the light from the filament onto the gate. Concentrate light means concentrating heat, and you can light a cigarette quite

easily if it is placed at the nodal point of the rays from an 8v. 50w. "cold-light" lamp.

R. W. UNWIN, A.R.P.S., F.R.S.A.,
Filament & Photographic Lamp Dept.
Philips Electrical Ltd.

Focusing and Framing

IN YOUR ISSUE of September 14, Mr. Postlethwaite (*Making a Start*) says, "The main title should always be fairly lengthy to give the projectionist time to get his focus and framing right". What sort of advice is this for beginners?

Many of us go to a lot of trouble preparing our titles — I know I do — so when our Club spent an evening recently showing members' films and mine happened to be the first to be projected, I did not appreciate the preliminary "focus and framing".

There must be other ways of doing this necessary chore without irritating audiences. Personally I use a small loop film made up from scrap.

Manchester 11.

DONALD CRANE

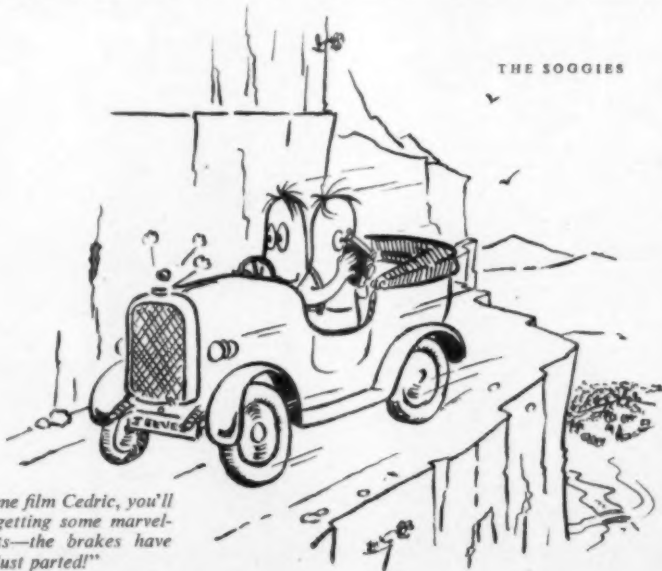
Identification

WITH REGARD to the various correspondence on "lost films" when sent for processing and those sent in error to the wrong customer, I saw recently in an American periodical the following good advice.

On the first 6in. of film after the leader, take a shot of a prepared card showing your name and address.

Wollaton, Nottingham.

J. E. CLARKE.



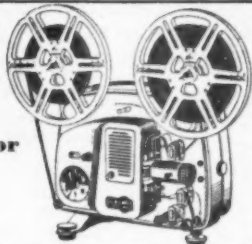
DOLLONDS



LOOK FOR THE OWL
IN THE WINDOW

HOME MOVIES

**8mm.
Bolex
18/5
Projector**

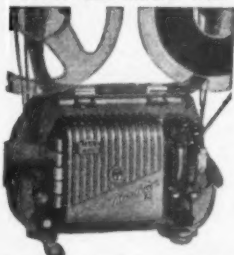


A projector that not only gives a perfect picture at 18 f.p.s., but a 'living still' picture flicker free at 5 f.p.s. This means a longer viewing time of static subjects, i.e., buildings or landscapes. One need only make a 2-second exposure at normal filming speed for a 7-second picture sequence at 5 f.p.s. One thus has a saving of film with the advantage of perfect viewing. Complete with 8 volt 50 watt lamp; f/1.3 Hi-Fi lens; Forward and reverse motor. Single control for lamp, speeds, motor and rewind. Price

£59 . 10 . 0

Or deposit of £12/10/0 and 12 monthly payments of £4/4/3 or 18 at £2/17/6.

New Movilux 8R

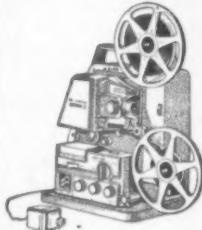


The latest Zeiss Movilux projector with 5-way push-button control which provides full or half lamp brightness; motor forwards or backwards; and 'off'. The latter also clears all other buttons which may have been pressed. The panel of control buttons is illuminated by a built-in pilot-light which goes off when the projector lamp is switched on. Safety precautions ensure that the lamp will only come on when the motor is running. Automatic threading; coated 20mm. f/1.3 P-Sonnar projection lens (or alternative 15mm. lens). 8v. 50w. integral mirror lamp (included in price).

£67 . 0 . 0

Deposit of £14/0/0 with 12 monthly payments of £4/15/0 or 18 at £3/4/9.

8mm. Bell & Howell Lumina II

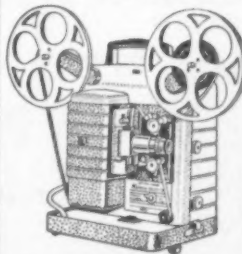


This remarkable new projector is just about as automatic as one can get! Self-threading and self-attaching to take-up spool! In addition to this nicety is a further innovation of remote control! This is achieved by the Roto Remote Control which is a switch (mercury operated) which lies comfortably in the hand and is merely rotated therein to achieve the following surprising list of operations: projector on; projector off; forward projection; reverse projection; 'Still' projection; room lights on; room lights off! Provol f/1.2 lens and 21.5 volt Tru-Flector lamp with its own built-in reflector which requires no condenser. Gear-driven reel arms; instant power rewind; built-in splicer; 400ft. reel capacity. Complete with side-lid which fully protects the projector for immediate transportation.

£59 . 19 . 9

Or Deposit of £18/19/9 with 18 monthly payments of £4/6/10 or 24 at £3/8/0.

8mm. Moviemaster



Complete with 'White Light' Tru-Flector Lamp; variable speeds motor driven rewind and Filmovara Zoom lens.

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A new two-lamp unit with bracket, pistol grip, switch and 'Bounce' and 'direct' position. Designed for use with E.S. Photofloods with built-in reflectors. Movie Top-Lite, £3/18/1. Photofloods for above, each 17/6. Movie Top-Lite complete with two lamps, £5/12/1.

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or the equivalent of four 500w. flood lamps! Indeed a new light for indoor cine or still photography!

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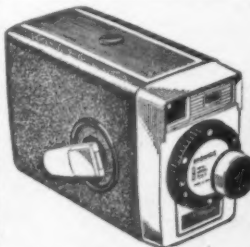
of 626 watt consumption on 240 volts. 3,400 degrees Kelvin. 90 deg. light for 'bounce' light. 10in. long; max. width 5in. Complete with 6in. bracket—no other bits and pieces!—£19/17/0

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8mm. Kodachrome I, Type A, Guide Number 26 (f/1.9 at 14 feet).

**8mm.
Kodak
Brownie
'S' Movie**



● Load with a roll of Kodachrome 8mm. colour film.

● Wind the motor and set the 'Weather' dial to the prevailing conditions.

● Sight your subject and—SHOOT!

The result is 50ft. of colour film ready for projection when you receive it back from process. With f/2.7 lens and the simplest camera to operate, you're ready to make your own movies—in colour!

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Tel. TULse Hill 5492/3.

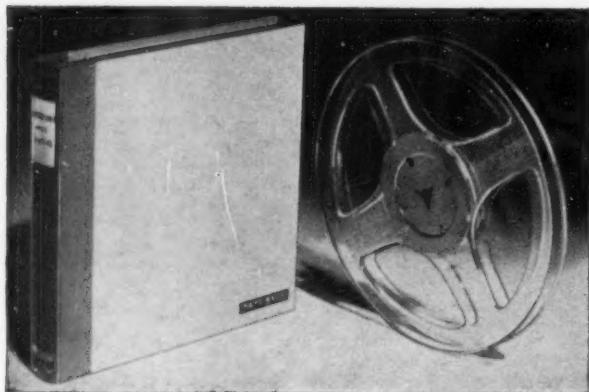
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PATERSON De luxe CINE SPOOLS and BOOKFORM CONTAINERS



Paterson Cine Spools and Bookform Containers are available in 200ft. and 400ft. sizes for 8 or 16mm. film. The Spools employ a unique INSTANT GRIP action which makes possible the rapid and easy attachment of the film to the core of the spool. Each core has four entry points for the film so that one is always in sight. The film is simply inserted into the nearest entry point and pulled backwards tangentially to grip on a plastic tooth. On re-winding, the film is automatically released. These fully reversible spools are made in extra thick transparent plastic with metal centres for increased strength, and are scaled on each side in feet and metres.

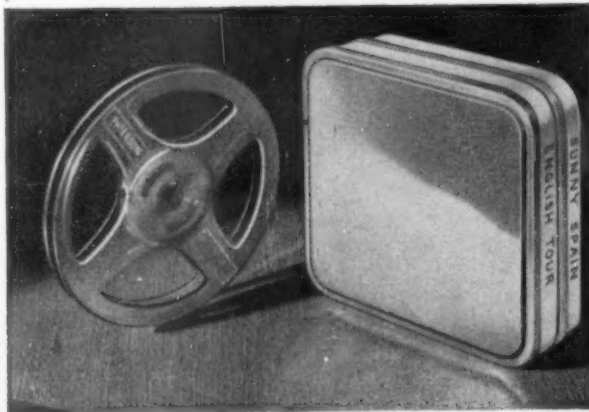
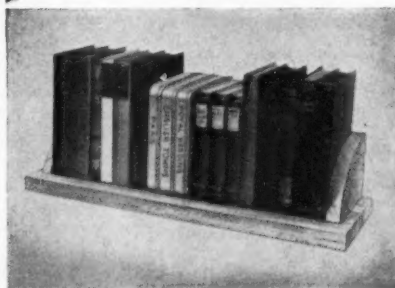
The Bookform Containers are of unbreakable metal with a hinged lid which opens like a book. Handsomely finished in three colours with a matt white titling page on the back.

Prices:

Cine Spool complete in Bookform Container: 200ft., 8 or 16mm.	7/3
400ft., 8 or 16mm.	9/6

Also available separately.

Paterson Bookform Containers and Metal Cans make a neat addition to any bookshelf. They enable you to build up a handsome film library in which the spools are completely protected and available for easy reference. Ideal for amateur use or film libraries



NEW PLASTIC REELS and METAL CANS

These satisfy the demand for a top quality cine reel and can at a moderate price. The reels are constructed of extra heavy grade clear plastic, with graduations in feet and metres, and feature the same exclusive INSTANT GRIP method of film attachment as on the cine spool described above. The reels are available for 8mm. gauge film only, and are made in two sizes, 200ft. capacity and 400ft. capacity.

The Metal Cans are made in a neat square form with rounded corners, and dustproof slip-on lids. There is an attractive two-tone blue and grey finish on both the inside and outside. "Stacking" is provided for by a raised centre portion on the lid of the can which fits into a recess in the base of the can next to it. Titles may be written on the side of the can, providing instant reference to any reel required.

Prices:

8mm. 200ft. Plastic Reel complete in Metal Can	5/3
8mm. 400ft. Plastic Reel complete in Metal Can	7/6

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THE MAGIC STRIPE

THE FIRST thin trickle of commercially produced 8mm. films with magnetic stripe sound tracks is now finding its way into the libraries and the dealers' shops. (See pages 841-5.) We predict that the trickle will soon become a river, if not an actual flood.

There is no doubt about it. Stripe makes 8mm. sound films a practical proposition from the commercial point of view, whereas tape loop synchronisers have always been regarded in the film trade as an amateur makeshift. With stripe the sound is on the film once and for all (barring accidental erasure, which is a problem that still has to be solved) and it will stay in sync. even if the film breaks.

The producers of publicity and advertising films are nowadays regarding 8mm. very seriously indeed. They see it as a way of reaching the customer in his own home and also as a way of opening up new distribution networks with the big advantage of easily portable equipment. Their pictures have always played to relatively small audiences so that the traditional limitations of 8mm. picture size is no real deterrent.

It will surely only be a matter of time before some enterprising sponsor begins to issue 8mm. reduction prints with sound-on-stripe. This, in turn, will open up the market for stripe projectors, increase competition and, it seems logical to hope, bring the price down.

Whether entertainment features will ever become freely available for hire on 8mm. is, perhaps, more doubtful. Admittedly the British Film Institute has had an unexpected success with 8mm. versions of such silent classics as *The Cabinet of Doctor Caligari* and *The Birth of a Nation* and, incidentally, it's quite a revelation to see how scratches and grain disappear in the process of reduction printing. But the cost of adding magnetic sound tracks to full-length features is quite considerable and, in addition, libraries would have to face the cost of checking the sound after each hiring as a safeguard against erasure or — perish the thought — substitute recordings by practical jokesters. All this would tend to force up hire fees beyond the level which most home users can afford.

Nevertheless, the 8mm. talking picture has now quite definitely arrived and we expect to see further improvements in the supply of stripe equipment and films during the coming months.



Featured on the cover is the new 8mm. Bell & Howell Marksman zoom camera, coming off the production lines at the Mitcheldean factory of Rank Precision Industries. The mechanism is basically similar to the Autoset III, except that no electric eye is provided. The zoom lens is an f/1.8 of 9-27mm. Exposure is set by the dial on the centre of the front plate. A filter allowing the use of Type A film in daylight is built-in. Price of the Marksman is £49 19s. 9d., including ever-ready case and pistol grip.

how to make STILLS from your 8mm MOVIES

Have you ever wanted to freeze a magic moment from one of your films into a still picture? Here are two practical methods described by H. A. POSTLETHWAITE who has tried them both.

THERE ARE two ways of making prints from frames of 8mm. cine film. The first is to erect a camera in front of a screen and photograph the film as it is projected. The second is to use an enlarger instead of a camera to make the negatives from which prints can be taken.

Either method will produce pictures of the usual snapshot size ($3\frac{1}{2} \times 2\frac{1}{2}$ in.) which will be accepted as quite good by an uncritical or understanding viewer; but, of course, the definition can't be expected to be as good as in a normal snapshot. The width of a

frame of 8mm. film as projected is only one-sixth of an inch, so the print will be a 20-times enlargement of the original cine frame, and there are not many emulsions that can be enlarged to that extent and yield prints suitable for examination in the hand.

Again, whichever method you use, you will be starting from a transparency filmed, most probably, in about $1/30$ sec. with a hand-held movie camera. So although you will doubtless choose a frame in a scene where there was not much movement of the

subject — preferably a close-up — it will be extraordinary if it is really sharp. There is bound to be some softening of definition, and colour film by its nature has less precise definition than monochrome.

In other words, a frame enlargement can never be as good technically as a photograph taken originally with a still camera. But it can be an invaluable record of some prized moment that flashes by all too quickly on the screen and will never be recaptured in any other way.

METHOD 1: by back projection

IF YOU PROJECT a film in the usual way and try to take a reading from the screen with an exposure meter, you will probably find the needle won't even flicker. If you bring the projector closer to the screen, reducing the width of the picture to 10 or 12 in., and experiment by making a series of exposures, you will find that even with the fastest film (Ilford HPS, for example) you will need to give an exposure of something like $1/20$ sec. at $f/3.5$. With an exposure of that duration you stand a good chance of photographing not one frame but parts of two successive frames which aren't exactly the same, thus getting a double image.

A further drawback is the awkward-

ness of erecting a camera in between the projector and the screen and trying to get a sharply focused image.

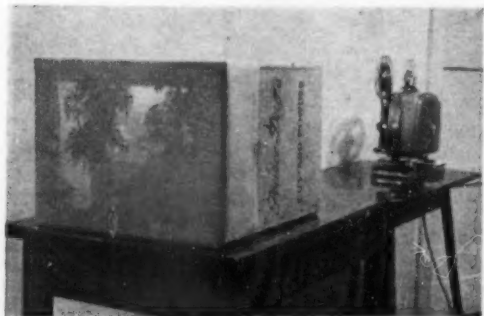
These difficulties can both be overcome by employing back projection. If the projector is placed *behind* a translucent screen, and the picture viewed from the other side of the screen, it will be at least four times as bright as when projected in the usual way. So instead of $1/20$ at $f/3.5$, you can give $1/50$ at $f/4.5$, using almost any kind of camera provided it can be focused to $3\frac{1}{2}$ ft. or has a supplementary attachment for close-ups.

Moreover, while in photographing a normal screen, the room lights must be extinguished, a little general light won't matter with back projection so long as

it doesn't shine on the screen. There is plenty of room for the camera, and for visual focusing it is only necessary to hang a sheet of newspaper temporarily in front of the screen and focus on that.

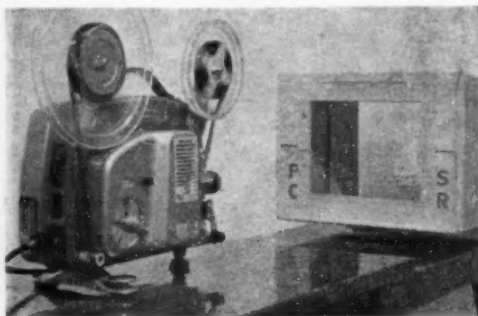
The back projection screen shown in the illustrations is, I'm afraid, a crude affair, but I have the old hand's weakness of constructing a gadget in a hurry from whatever materials are to hand and, if it works, leaving it in its crude state. It would be easy to make this look a lot better, but it serves its purpose as it is.

The carton used has an opening measuring 14×11 in., over which tracing paper has been stretched and secured with Sellotape. The box is 13 in.



It is easy to photograph an image back-projected on to a translucent screen, which would be considerably brighter than an opaque one, so that exposures on fast film may be as short as $1/50$ sec at $f/4.5$.

A back-projection screen can be made from a grocer's carton and tracing paper.



deep, and a hole, $8\frac{1}{2} \times 6\frac{1}{2}$ in., has been cut in the bottom to pass a beam from the projector for a screen picture 10 in. wide, when the projector (20mm. lens) is 4 ft. behind it. The picture viewed from the front is, of course, reversed left to right, but to get a right-way-round print it is only necessary to reverse the negative when printing.

This gadget has a secondary use for projecting a newly processed film if you want to see it the moment it is received, for the picture is quite bright enough to be viewed in a fully lighted room. If you wanted to use it regularly for this purpose, you would no doubt make a better looking piece of apparatus, and

perhaps modify it to give a right-way-round picture by incorporating a mirror. (Constructional details of such a viewer were given in *ACW* on September 14 1961.)

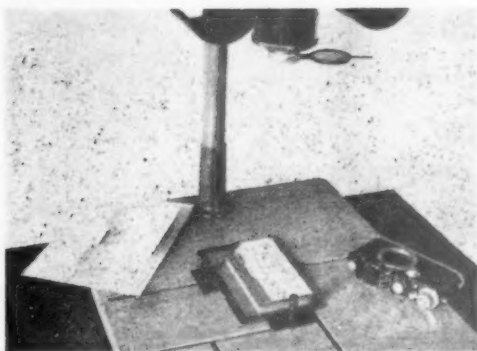
The focusing scale on most 35mm. cameras goes down only as far as $3\frac{1}{2}$ ft. If you photograph an object 10 in. wide at that distance, the image on the negative will be about half an inch wide. This is quite adequate as the illustrations show but you can get rather better results by using a supplementary lens that will allow the camera to be brought closer to the screen.

If a supplementary lens is used with the camera lens and that lens is set at

its hyperfocal distance (red spot if there is one) the lens to screen distance will be the same, whatever camera you use, as the lens-to-subject distance advised for the attachment when used with a fixed-focus camera.

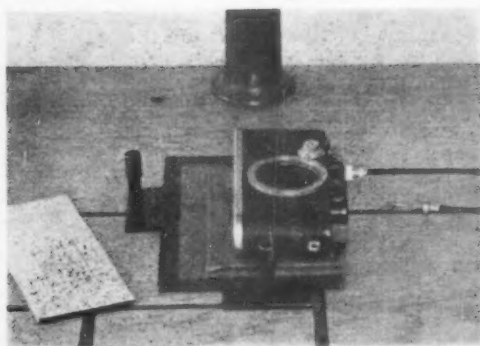
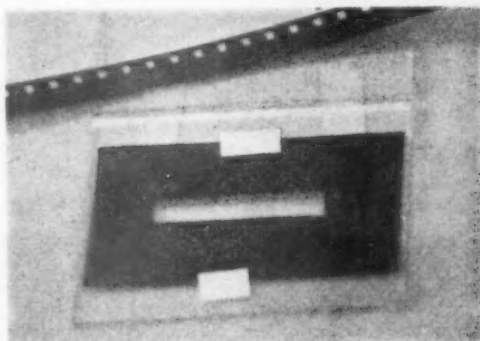
Number 2 attachment which gives a sharp image at 20 in. with the camera lens focused at infinity would be very suitable, giving with a 35mm. camera an image on the negative 1 in. wide. But don't forget parallax. If the viewfinder of the still camera is on top and 1 in. higher than the taking lens, the camera will record 1 in. less of the subject at the top and 1 in. more at the bottom.

METHOD 2: by using an enlarger

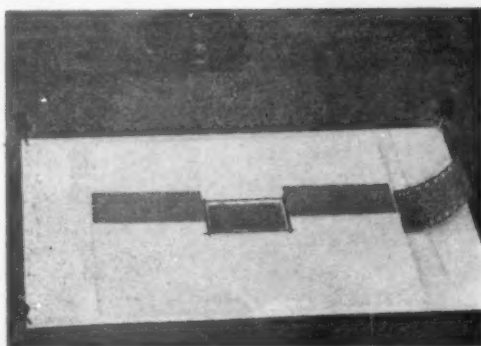


To make negatives for frame enlargements with an enlarger, the image is focused on a small card which is then replaced by the camera, without lens. Alternatively a cardboard mask, shown left, can hold the film on the baseboard instead of a camera.

The 8mm. film is sandwiched between 2 x 2 cover glasses.



The camera in position ready for the exposure, and right, the cardboard frame which can be used instead of the camera for holding the film.



The alternative method of making a negative from a frame of 8mm. film is by means of an enlarger. The picture shows the set-up. The frame selected is put in the negative holder of the en-

larger and projected on to a piece of film on the baseboard.

The advantages of this method are that you can select the precise frame to be used instead of taking a pot shot as

the film is projected; you can be sure of getting a negative that is as sharp as the original permits; and as there is no screen, there is no difficulty about graininess from that source. The dis-

advantages are that with panchromatic film the exposure must be made in complete darkness, and the job of fixing the cine film in the enlarger and masking it (essential) is just a bit fiddling.

A 35mm. enlarger is best because the lens to baseboard distance will be less than with an enlarger which has a lens of longer focal length. With a 2in. enlarger lens that distance will be about 16in. to give an image on the negative that doesn't quite fill it.

It is preferable to use a short length of cine film. If you cut out the scene in which the selected frame appears there will be a loss of four frames when you splice it in again, but the short length is easier to handle than a long film on a reel.

To hold the film, take two pieces of clean, flawless glass, such as transparency cover glasses, or cleaned photographic plates, and hinge them together to make a sandwich. To the inside of one glass attach a paper mask in which a hole has been cut 1in. long and 1/6in. wide. Anchor the film to this by scraps of Sellotape or Arrowtab on

the perforations, so that the mask will prevent light from passing through the perforations or at the edge of the film. Then—or earlier—make a tiny scratch with a needle along a frame line not far from the frame you propose to enlarge; this is to help in getting critically sharp focus.

Now if you possess a camera from which the lens can be removed, such as the Leica, the problem of holding the film on which the negative will be made is very simple; you focus on a piece of card which is held in a jig on the baseboard in the precise position that will be occupied by the camera when this is substituted for the card. For a Leica the thickness of this card should be 3.5mm., which is the distance between the back of the camera and the film. Exposures should be made with a cable release.

Another method for focusing that can be used with cameras with focal plane shutters is to open the shutter (set it on "B" or "T") and actually focus on the film in the camera. Then, turn off the enlarger and close the shutter.

Advance the film to the next frame and make the actual exposure. Although half the film will be wasted, 35mm. film is so cheap that it doesn't matter.

If you do not possess such a camera the film can be held in a frame made of card, or better still of wood or metal. On a base of stiff card, glue two pieces of thin card so that the space between them equals the width of the film on which the negative is to be made. On top of these stick a hinged card so that when a length of film is inserted (in the dark) in the channel between the pieces of thin card, it is masked to cover its perforations (if any) and held fast and flat.

If you print on positive film, such as is used to make 35mm. black and white transparencies, the whole operation can be done by the light of a darkroom lamp; but if the cine film is in colour, tones will not be rendered as accurately as with panchro film.

Frame enlargements made in this way should give the best definition that the original cine film permits.

results :

METHOD 1



These photographs were taken from the back projection screen illustrated, with normal 5 cm. lens in a 35mm. camera and a shutter speed of 1/50 sec.

METHOD 2



These two frame enlargements were made with an enlarger.

All frames reproduced were enlarged from 8mm. Kodachrome or Agfacolour films.

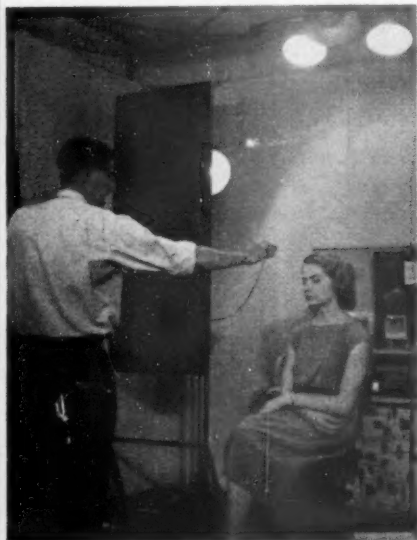


Ken Pople TELLS YOU HOW TO add sparkle with backlighting

IN THE last article, we discussed how a pleasing lighting effect can be obtained by using two separate lamps—or sets of lamps—one acting from an angle, and known as the key lamp, and the other as a fill to soften the resulting shadows. By varying the intensity of the fill lamp, face shadows can be made dark (low key) or very light (high key).

The term "lighting ratio" is usually

Spotlights are best for backlighting, but at a pinch, even photofloods can be used, although they need to be, as here, well screened from the camera. Note too the toplighting. A photoflood in the ordinary room light can usually be pressed into home service for this. The subject should sit slightly forward of the light, so that it does not cast upsetting shadows on the face.



used to define the difference in intensity between these two lamps, and the best guide to the required lighting ratio, at least for the time being, is our viewing filter, for we remember that judging the density of shadows by eye can be very misleading.

To help those amateurs who do not possess viewing filters, a rough and ready rule of thumb is sometimes published; this says that for best effects on black and white film, a lighting ratio of between 1:2 and 1:4 should be used. For colour, a ratio of 1:2 is recommended.

To understand what this means, we must first realise that the intensity of a lamp's illumination decreases as we go away from the lamp by the *square* of the distance. Thus a lamp 4ft. from a subject is giving the subject 1/16th (not 1/4) the light it would give if it were only one foot away. If we move the lamp back another two feet, making it 6ft. from the subject, the illumination on the subject has dropped to 1/36th, i.e., about half what it was when the lamp was at 4ft. This is equivalent to a drop of a whole stop on the exposure meter. To the inexperienced eye, this usually seems quite incredible, but a trial with a meter will confirm that it is in fact so.

If we place our key lamp 4ft. from the subject and the fill light 6ft., what is the ratio between them? Unfortunately, there are two interpretations, and unless the writer defines his basis, confusion can result.

In one interpretation, the key lamp is giving about twice the light of the fill, and the ratio is thus 2:1. If we move the fill lamp back to 8ft. from the subject, the ratio is now 4:1.

There is, however, a different interpretation. This argues that when we



A well-lit close-up to which a touch of backlighting has added life and sparkle to the hand, the wig and actor's right cheek. In fact, it has added too much, and put a rim of light down his nose! The light was coming from left rear of the picture. Had there been a frothy head of beer over the tankard, the backlight would have made it sparkle attractively.

switch on the key lamp the shadow side of the subject is receiving no light at all (apart from stray reflected light) and will therefore come out black on the film. If we now switch on the fill lamp 6 feet away, the *whole* subject is receiving further illumination. The shadow side of the subject, which was dead black before, is receiving its original light from the key lamp *plus* that from the fill-in.

Mathematical calculations of lighting values can be so confusing. Personally, I prefer to use a viewing filter and exposure meter, and to try out different combinations of key and fill light. If an exact diagram of lamp positions and distances is noted, and exposure readings of highlights and shadows recorded, the filmed results can be judged in the light of these notes. By this means the film-maker will come to a much surer appreciation of the "feel" of good lighting.

So far, then, we have a key light and a fill light on our subject. We can now take the lighting a step further and add sparkle to our scene with some *backlighting*.

Under "backlighting", I include side lighting, top lighting, rim lighting, in fact, any light which comes from behind the sitter towards the camera, and is directed at the sitter.

I know of successful amateurs who boast that they never bother with backlighting. I know professional directors who wince at the very mention of the word, from bitter memories of elaborate shots spoiled by backlights flaring into the camera lens. On the other hand, there are successful lighting cameramen who, given a free hand, would drench their subject in backlight until she resembled one of the haloed blonde heroines of the silent ortho films.

The answer probably lies between these two extremes. A certain amount of backlight serves to lighten a subject's hair, to rim their shoulders, and to separate them from the background. Note how frequently it is used in television, especially in the lighting of announcers.

Unfortunately, effective backlighting needs the use of spotlights. I say 'unfortunately' because from the amateur's viewpoint, spotlights are expensive, and nothing less than a 500 watt

spot is much use against the frontal photoflood lighting we have been describing. Such a spot costs in the region of £15, although home-made ones can be made for a few shillings.

Two useful, almost vital, additions are a gauze diffuser and barndoors or niggers for shielding stray light from the camera lens. A good camera lens-hood, or a deeply recessed lens mount is also advisable.

Lacking a spotlight, some kind of

Where to see the 1960 Ten Best

NOTTINGHAM. Nov. 23. Presented by Boots (Nottingham) Camera Club at Research Lecture Theatre. Admission restricted to Members of Boots Pure Drug Co. Ltd. and friends.

BRAINTREE. Nov. 23, 7.30 p.m. Presented by Braintree & District Amateur Cine Group at The Institute. Tickets 2s. from the Secretary, 301 Cressing Rd., Braintree.

BARNSELY. Nov. 27, 7.30 p.m. Presented by Barnsley Amateur Cine Club at Arcadian Hall. Tickets 2s. from H. H. Wikeley, 34 Royston Lane, Royston, Nr. Barnsley.

ORPINGTON. Nov. 28, 8 p.m. Presented by Orpington Cine Society at Civic Hall. Tickets 2s. 6d. from A. Woollhead, 106 Spur Rd., Orpington.

backlighting can still be effected, either by a photospot bulb, or a photoflood, but in this case a substantial nigger or household screen is absolutely essential. Another useful trick is to put a photoflood in an ordinary table lamp, and arrange it as part of the set.

For close-up work, a single backlight will serve. There are no hard-and-fast rules for its use. It can backlight the shadow side of the face, or it can be placed high behind the sitter to shine on his hair, although for this, a photoflood in the room light serves just as well, and frees the backlight for an additional effect.

It is a case of experiment, and trial and error. But in my experience, no-one interested in lighting who has had the opportunity of seeing what backlighting can do is ever satisfied again with frontal lighting alone.

Keylight, fill light, backlight—these are the three lights by which we make our main subject attractive and interesting. But except in extreme close-ups, we also have to consider the background or setting against which our sitter is portrayed. These, too, need their lights.



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PALACE MANSIONS, ENFIELD, MIDDLESEX
(Enfield 8571-3)



HOW TO EDIT

The Professional Way

Concluding their short
course on professional
techniques, the film
editors of Calvin
Productions tell you
about

Matching Voice and Vision

IT IS DESIRABLE that the workprint be "loose" so that the photographic matter can be trimmed to fit the final narrative track. Many directors prefer to work this way so the narrator can concentrate on delivery and proper emphasis during the actual recording.

There are still one or two mechanical preparations to make before the actual recording session. The narration script should be a cleanly typed (and double spaced) copy incorporating all changes and re-writes. It should be attached page by page to blotter material so that extraneous paper noise will not be picked up during recording.

Mark the narrator's cues on the nar-

The narrator does not look at the film as a guide to commentary. Instead he depends on cue marks on the script. Note that the script is attached to light boards to prevent the noise of shuffling paper being picked up by the microphone. (Courtesy Kinocrat Films Ltd.)



ration script. These marks are usually slant lines in red pencil immediately ahead of all sections of copy that need to be cued to specific visual sections. Thus, the narrator will read to a mark and wait for the next cue before proceeding. (Incidentally, it is essential that a synchronous projector and tape recorder be used for this work).

Once the recording has started, go all the way through the narration, giving the narrator his cues to read at the proper points in the projected workprint. Keep notes of mispronunciations, wrong emphasis, long copy, noise — any places which are unsatisfactory. Once the entire show is finished, go back and re-do the defective areas. This can be done with a stop watch by re-recording over the bad paragraphs or on a fresh tape. Whichever way it is handled, do the corrections immediately and listen carefully for voice match. The delay of even a few hours can result in a very noticeable change in the narrator's voice quality.

Once the director is satisfied with the complete track, the quarter-inch tape is transferred to 16mm. magnetic film so sound and picture can be placed in the synchronizer for the final cutting. This interlock, whether on a screen, a moviola, or on an editing table, represents the last time changes in the placement of the narration can be conveniently made. Such an interlock will rarely show that no changes are needed. More commonly, sentences will need to be slid one way or the other, scene changes shifted slightly, scenes extended or even replaced. If the changes are extensive, a final interlock is advisable before preparing the sound effects and music tracks.

The Printing Track

When music and sound effects are needed, separate magnetic tracks are prepared — again using the final version of the edited workprint for exact scene and overall length. For synchronous music or effects, it becomes necessary to edit these tracks on the table.

The various tracks are then mixed together and fed to an optical recorder to obtain a photographic printing track. After this is processed, the final preparation of the rest of the printing materials can be completed.

Conforming the Originals

At this point, the edge numbers on the workprint pay off—in spades. During the editing process, scenes have undoubtedly been shifted and moved about to the point that the edgenumbers (as far as sequence is concerned) are completely out of order. With edge numbers, there is no problem in conforming. The conforming editor goes to the vault and gathers all the original film connected with the particular show. He then breaks the original down into 400ft. reels and labels each reel with the beginning and ending numbers in that reel. He then places all the reels by his editing table and begins conforming. If the first edgenumber on the workprint is A0643, for example, he takes the original reel labelled A0400 to A0800 and runs about 200ft. into the reel—finds the A0643 number and matches it exactly against the workprint and cuts in the scene—allowing sufficient overlap for whatever effect the workprint calls for at that point. This process is repeated until the cutting is completed.

The advantages of this method become obvious when you visualise the laborious method of eye-matching picture content, scene for scene, from an average of 6,000ft. of original to 800ft. of edited but un-edgenumbered workprint.

With edgenumbering, the workprint serves as a coded set of instructions, a pattern for the finished film. The original film is not spliced into a single roll exactly like the workprint. Rather, it is made into "A" and "B" rolls, one containing the odd numbered scenes, the other the even numbered scenes. During printing, the run with one roll exposes every other scene to the raw stock. The second run, with the other roll, exposes all the missing scenes.

With this system, double exposure effects, such as dissolves, wipes, double-print titles, become possible. Furthermore, splices are hidden by the black leader which is used between scenes.

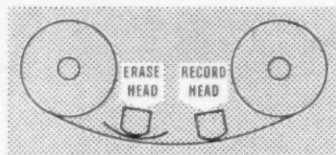
The show is now ready for the laboratory. If approvals have been frequent and firm during preparation, changes should be of a minor nature. If the answer print results in extensive changes, a second answer print should be made for approval before proceeding with the release prints.

Superimpose without a trick button

When using a tape recorder for making a film sound track, one often wishes to build up the final track from several individual items or sound sources. This usually entails mixing inputs together or superimposition. Although the majority of tape recorders are now equipped

with a trick button for superimposing a second recording over an existing one, there are still a number of models in the lower price bracket without this facility. If your recorder is one of these you can still superimpose with the aid of nothing more than a piece of thin card!

The action of a trick or superimpose button is merely to disconnect the erase head, leaving the remainder of the recorder working normally. By inserting a piece of thin card over the erase head the tape is kept sufficiently



**SOUND
IDEA**

No 1:

.....

far away to prevent erasure, enabling a second recording to be easily added. It is normal for the bias current passing through the recording head to partially erase the first recording, especially at the higher frequencies. But this effect usually passes unnoticed when a commentary is superimposed over a musical background, and the sections without commentary are not passed through the recorder a second time.

A rehearsal to experiment with volume settings is desirable if a satisfactory balance between the two recordings is to be achieved. Mistakes usually mean starting all over again from scratch, and so a trial run is well worth while!

Additional Dialogue

In which we dub new lines on old pictures



Glen Ford in *Teahouse of the August Moon*

"How do you say 'get off my back' in Japanese?"

R. C. SMITH describes the Birtac
movie camera and pro-
jector of 1898, which was the

FIRST OF THE MANY

Just a few years after the cinema became a commercial reality, its potential for recording family events became recognised. One of the earliest experimenters in home movie equipment was Birt Acres, who in 1898 produced the Birtac combined camera and projector.

He chose to use 17.5mm. film — standard 35mm. film Edison gauge, split down the middle — Perforations were only on one side, two to each frame, the picture being $\frac{1}{2} \times \frac{1}{4}$ in. The magazine held 20 feet of film, giving a running time of 40 seconds.

The complete outfit was housed in a wooden box about 6 by 6½ by 7 inches, half of which held the camera, the other half containing the driving mechanism and film storage.

Using the instrument as a camera the magazine was clipped to the underside of the lid. Drawing out a length of film it was threaded over a roller, down through the double gate, over the sprocket wheel and round the lower roller to the take-up spool.

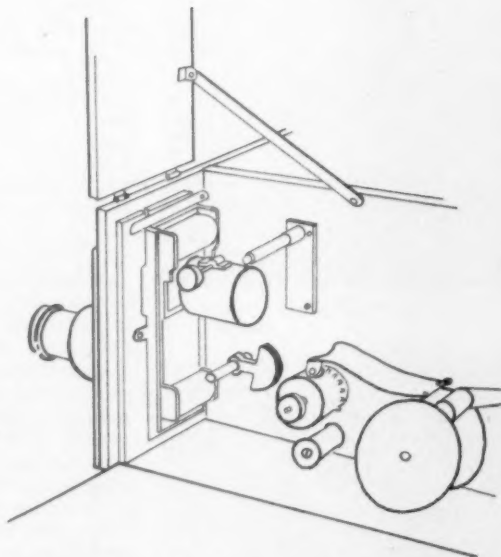
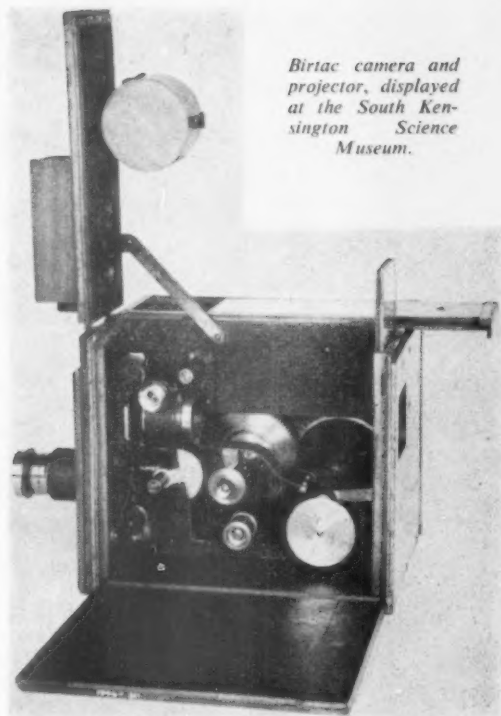
The intermittent motion was achieved by a "dog" movement which hit the side of the film, outside the perforations, and dragged it down. The mechanism was operated by hand through a chain drive and a train of gears.

A Ross fixed-focus lens was fitted, the aperture being chosen by a "Waterhouse" stop — a flat piece of metal with a circular hole inserted in a slot in the lens mount. On top of the box was a viewfinder with a simple lens which formed an inverted image on a ground glass screen set within the small box to shield it from the light.

To use the apparatus as a projector the lid was lifted and held vertical with a brass stay. The lens was unscrewed and placed in the rack-focusing mount inside the apparatus. The sliding panel was removed from the back of the box and the brass cover to the top section of the gate was moved aside. Behind this was placed a lighting unit using an incandescent gas mantle. It was claimed that a picture up to five feet diameter could be projected.

Although an ingenious attempt to bring movie making within the family circle, the Birtac was never a commercial success. The popular beginnings of amateur cine came in the early twenties — when Kodak introduced 16mm. and Pathe brought out 9.5mm. film and apparatus. Both these strictly amateur gauges used safety film. The Birtac used highly inflammable nitrate base film, which together with the gas mantle illumination created a considerable fire hazard.

Birtac camera and projector, displayed at the South Kensington Science Museum.



The 'works' of the Birtac. The half moon shape cam is the 'dog', which provided the intermittent motion to the film. As the film ran continuously through the sprocket, the loop under the gate would tighten up. The 'dog' rotated and reformed the loop, knocking a new frame into position in the gate.



"That's our Actor . . ."



"I like the crisp definition of sixteen millimetre."



" . . . and a haze filter is useful."



"There's my tripod, I always take it with me."

Two years in the making— One day in filming

That's the story of

THE END

as told by Howard Wyborn

LIKE A HOLLYWOOD PRODUCER, I can claim that *The End* was two years in the making. Of course, actual filming took only one day, the other 729 representing the time it took the original idea to germinate and to be translated into a coherent movie.

The germ of the idea was a camera specification sheet. I looked through all the features—backwind, built-in filters, variable speeds, parallax correction, etc. What kind of film would result if the cameraman misused all these requirements? And what kind of excuses would he offer when his masterpiece was screened?

I started by listing as many camera gadgets as I could think of, together with the effects of misusing them. To this was added a series of sub-titles. From these still more ideas emerged, such as showing the cameraman's tripod in the picture and the results of a disastrous attempt at home processing. The latter idea came quite easily as I had just tried to reduce some underexposed film after it had been projected several times (I still don't know how all that oil got into the projector gate!)

But here I had to stop. The shots I had listed looked fine individually, but there was no link to hold them together.

A year later I found the missing link. I had just been watching a holi-

day film in which all the shots of the "actors" (there were only two) were lost through underexposure. So why not make a film in which the actor's face is never clearly seen until it finally appears through the lab punch marks at the end of "unedited" film. From this I completely rewrote the script, "using the chap next door" as the central character. He would suffer all the indignities imposed by a merciless cameraman, with increasingly painful results.

The story was to open with a shot of the actor's legs:—"Ah! that's him, my actor! This next's a better one of him!" The commentator now rambles on about his camera, while the actor taps his foot impatiently, and finally walks away. "Oh, and I've got a backwind", says the cameraman, and the poor actor has to come back in reverse motion to his original position. We let him walk this in reverse rather than actually use reverse motion, to save having to make a cut in the middle of the shot.

A big out-of-focus C.U. of the actor's face follows (taken from 3 feet with the lens focused at 1 foot, accompanied by the comment, "Of course, 8mm. is all right for beginners, but for crisp, sharp pictures give me 16mm. every time!")

Next comes a 3-stops-underexposed shot of the actor peering at the camera

from the darkness, followed by a similarly overexposed shot. "The sun must have come out!" says the commentator, in surprise.

Getting tired of all this, the actor now tries to get into the centre of the picture, but, — Oh dear! some parallax trouble? Only his left hand side is seen right at the edge of the frame, and moving in doesn't help: the cameraman pans with him, keeping him at the edge all the time and mutters, "he always stands in the wrong place!"

The actor gives up in despair, and leans against a tripod, for which the cameraman seems to have no use — though he says, "I always take one with me wherever I go?"

There is no rest for the actor. He is now driven from the picture by edge fogging which closes in on him like a fire, from both sides. The actor retreats at 64 f.p.s. but "variable speeds are a big help", says the cameraman, and he is suddenly whisked away at 8 f.p.s.

We had to compensate for exposure when we filmed this, which meant stopping our actor in mid-shot, closing down three stops, changing the speed, and then carrying on. We cut out the flash frames, and the cut can hardly be detected.

A shot taken through a glass sheet

smear with vaseline ("A haze filter is always useful") is the prelude to worse happenings during which the actor is knocked down by a bad splice. In the final shot, which is supposed to be home-processed, the actor is deluged in a storm of spots and scratches.

I passed this script on to Eric Pollard, our producer at Wharfedale Films, for his comments. He made two important suggestions which I incorporated in the shooting script. One was that the films should start with *The End* title, as if it were being shown in reverse, and that when the end finally came the film should just die away. His second suggestion was that we replace the sub-titles with commentary, since they would slow down the action too much.

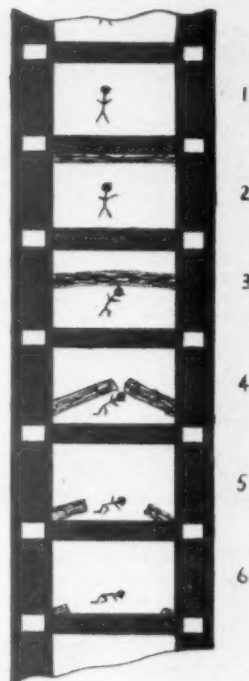
This meant background music also, and what could be more appropriate than *The Blue Danube* — that ever popular last resort for when you can't think of anything better?

Eric also criticised some of the commentary which set out to be deliberately funny. He felt that it should be done in a serious vein — the humour springing from the contrast between the absurdity of the visuals and the naivety of the commentator. We made the necessary alterations in the shooting script, from which we never departed during filming.

Once the script was finished we had only three weeks in which to do the actual production if we were going to make the Ten Best deadline. A local actor, Percy Monkman, agreed to "star" in the production and we arranged a shooting season for December 4th. We had only that day for shooting, since after editing the film would have to be sent away for striping and the commentary added.

Of course the rains came. But struggling grimly onward, we managed to find a sheltered spot in the park and despite frequent stoppages caused by showers, all but two shots were in the can by 3.30 p.m. But by that time we were already shooting at full aperture and as darkness fell it looked as if we were beaten.

As despair settled on our little group we suddenly realised that there



In one scene the leading actor was knocked down by a bad splice. Sketch above shows how the 'splice' was drawn on the film with fade solution after the action had been shot.

was no reason why the remaining shots could not be taken indoors. Eric Pollard hastily organised a set of lights and shooting was completed at the local art club.

In all we shot 100ft. of film and practically every bit was used. Editing was simplified because much of the film had been shot in sequence. Once this had been done, I spent until the early hours of the morning adding the "effects".

For the home processing sequence I daubed potassium bichromate and fade solution over the film to get the effect of scratches and spots raining over the poor actor. The "splices" were made by drawing on the film with fade solution, while acidified potassium bichromate solution was used to simulate edge fogging.

All this was done over an illuminated ground glass screen, on which frame line lines were etched for guidance. Each frame was treated individually and this was probably the most laborious part of the whole production.

Wharfedale films on location.





A late evening shot like this—appealing in itself—also helps make a time transition to the next day. It is less hackneyed than the usual sunset.

EDITING THAT TRAVEL FILM

by
DOUBLE RUN

Amateur Cine World - November 23, 1961

L.S.	The sea front	This meant a 20 minute walk along the sea front
L.S.	Old fishing harbour	
M.S.	Boys clambering over boats	No one bothered to chase them away.

In this way, I bridged the gaps between sequences. Now you could not get away with this in a Ten Best entry (I hope), but the family audience will want a record of what the room looked like and what you saw from the window.

I tried to treat difference sequences in different ways, sometimes concentrating on the Dutch inhabitants (busily eating on the pier, or their children running riot, clambering over barrels, clinging to the backs of speeding lorries, at the fishing harbour), sometimes on details of the place itself (the model town at Madurodam), sometimes on ourselves, the visitors (and here I did obtain a large number of pleasing C.S.) and sometimes on other tourists, for example, busily photographing men, women and children in Dutch costumes at Volendam and Marken). If I went back to Holland another year, I'd know what to look for and be able to plan the shape of each sequence before I started.

Implied Movement

However, in reducing this family record from 45 down to 25 minutes, several interesting points emerged. First, this question of pans. It's not enough to pan with, rather than against, a moving object. You must also take implied movement into consideration. So if you want to show a man shouting to chase boys out of a boat, or tilt from the name of the shop to the shop front, it is better to show the man before the boys, and the name before the shop front. I arranged both my camera movements the other way, and the result is not very satisfactory. I was reading recently in an American book that implied actions can be as effective as real ones in covering continuity gaps. In other words, if your character looks longingly at the sea—and the next moment is shown splashing in it, this does not count as a continuity jump as you have implied his intention. I'm still working this one out!

Secondly, crowds often provide most interesting movie material. My best sequence was probably that at Alkmaar, for I was there, in common with thousands of others, on a Friday

I WASN'T really all that impressed by the 550ft. of colour film I exposed in Holland. To begin with, I was appalled by the shaky camera movement, largely due to hand-holding a light camera in high winds. That's why all those Dutch amateurs were using tripods!

Then I was dismayed by the number of shaky pans and tilts. The only good thing about these was that I had usually deliberately held the camera still for long enough to show my subject clearly before panning away from it, so that I could cut out the pan if unsuccessful. If I take another film like this, though, I'll certainly find something on which to steady the camera, and will only pan or tilt after a careful rehearsal. The most successful pans were, as you would expect, ones in which I followed a moving object, perhaps a boy on a tricycle, past the scene I wanted to show (in this case, fisherwomen squatting down mending a long line of nets spread right along the quayside).

There was a very noticeable difference in definition between L.S. filmed on Kodachrome II and those shot on the other stock I was using. The most effective L.S. of the beach, of course, were ones with a pronounced foreground interest—perhaps children clambering over a rail.

My biggest surprise, though, was the shortage of C.S. and C.U. of people. Not only had I intended to take these, I was firmly convinced I had. Exactly the same thing happened with a club

film. The cameraman insisted that he'd taken plenty of C.U.'s and it was not until we had been through the whole film together that he admitted there was hardly one. I think what must happen is that the cameraman is so busy watching the face of his subject, that he just does not realise what a lot of blank space there is around it. There was even edge fogging where I had not taken sufficient trouble to find a really dark place in which to reload! However, by the time I had eliminated the shakiest and least interesting shots, I had a record that *did* appeal to the family. Although most of the sequence building was done on the editing bench (if that is what you can call the chest of drawers in my bedroom), I was able to preserve continuity throughout. Even shots that would have been quite incomprehensible by themselves had meaning when linked by commentary. This was not to be recorded, but would simply be off-the-cuff remarks made while the film was being shown, roughly as follows:

Visuals

L.S.	View from pier of people in foreground looking at the biggest hotel on the sea front, seen in the background (this concluded a sequence about the new pier)	This was the Kurhaus... the biggest hotel...
L.S.	View of the hotel we stayed in	ours, the Europa was the newest
M.S.	Interior of bedroom at the hotel, camera pans from bed across room to radio on wall.	My room had a shower and a built-in radio...
L.S.	View from bedroom window	and this was the view from it
M.S.	Interior of dining room in hotel	We sat at a different table every day
M.S.	Myself, leaving the hotel	I wanted to see the old fishing harbour

morning—the day of the cheese market. Apart from the colourful costume of the cheese porters, there were unlimited opportunities for off-the-cuff reaction shots, and there were so many people you could film really close without being noticed. There was a street organ playing and, at different times, I took four shots at it. During editing, I was able to assemble them like this:

- M.S. Street organ playing.
- C.S. Man collects coins in hat.
- C.S. Hammers at back of organ thump out.
- C.S. Small boy claps hands in time with music.

It is when you begin to build-up isolated shots into significant sequences like this that the fun of filming really starts. Beginners who take their filming seriously often take great care over individual shots—but it is not the success of the individual shot as much as the total effect of the sequence that really matters. None of my four shots is particularly interesting in itself, but, together, they begin to come to life.

Thirdly, it is surprising what a

difference the slightest trimming—even the removal of a few frames—can make. In my Madurodam model town sequence, I cut from a M.S. of two model ships passing each other to a C.S. of the same scene. At first, the same bit of action was repeated in each shot—but a few frames from the end of the first shot and the start of the second and the over-lap was removed—and what a difference this made to the flow of the sequence! Similarly by cutting shots of people just *before* they smiled or waved at the camera, an impression of spontaneity was created.

Fourthly, how effective shots from moving vehicles can be if they are taken from a boat cruising the Amsterdam canals! The glass of the window could be seen but, if a person or some other foreground object was also shown, this did not look out of place.

Ending

One problem I could not solve very satisfactorily was how to end the film. I had not filmed any of the journey home as that would only have repeated the journey there, but had finished up

a roll of film on some illuminations. These photographed quite well, but weren't impressive as illuminations go, and they had no interest at all for the family audience. So out they came. Instead I ended, rather lamely, with a shot of us clambering back into a coach after a visit to a cheese farm. If it had been a more ambitious film, I could have cut from the cheese being bought at the farm to the same cheese being eaten at home—but, for family records—purposes, this didn't seem worth the trouble. I used a luggage label on which I wrote *Holland 1961* for the main title—and I chalked THE END on the case round it for the end title. All very simple, but adequate.

Only one more job remains to be done: to look through the waste one last time to make sure that I have not thrown out anything of real value. It's always wise to keep all waste material until you are quite certain editing is complete. I then delight in throwing it away. More methodical workers carefully file away possible shots for future use—but I'd rather go back to Holland and try again!

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IMAGE 16

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IMAGE 9.5

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IMAGE 8

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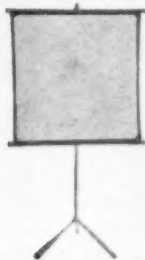
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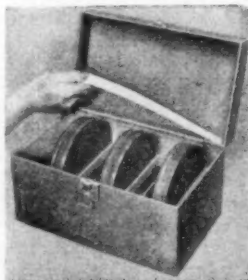


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A MOVIE MAKER AT THE CINEMA

BY ALEC GITTINGS

"ANYTHING can be great — bricklaying can be great", declares the hero of *The Hustler*. In his case greatness is to be found in the pool room. He has dedicated himself to mastering the American version of the game we know as snooker, and when he talks of the nerves and muscles in a cue his face is illuminated with something close to spiritual passion.

Paul Newman and the veteran Hollywood director Robert Rossen, together make this character entirely credible. We meet him first before the credits, collaborating with a friend on an elaborate confidence trick which is entirely dependent upon his extraordinary skill. Only the last shot in the sequence, showing him returning to his friend's car with a satisfied smile and a fatter wallet, gives away the fact that the whole incident has been a well rehearsed bit of conniving between them.

What is a Hustler?

This, in case we were in any doubt, is what "hustling" really means. The hero's technique is to convince a stranger of his incapacity to make a difficult shot and then to wager accordingly. But this hustler, Felson, has bigger ambitions. The credits themselves give us some indication. A few shots from pool room sequences still to come are glimpsed, then frozen into still pictures as each fresh title appears.

Felson comes to New York to take on Minnesota Fats, America's greatest pool player. After a few formalities the two men get down to play. The game continues through the night and through the next day, with Felson lost in wonder at the older man's poise and brilliance. Yet Felson seems set to win.

The rest of the film tells how he comes to discover that just as anything can be great, so anything can be corrupt. The girl who helps him (Piper Laurie) combines a fair number of Hollywood clichés, being simultaneously an alcoholic and a cripple. She also suffers from having the film's most self-consciously slick lines. "You own all the tomorrows", she tells the

Champion billiard player Willie Mosconi helps Paul Newman to position his cue stick for a difficult shot in The Hustler.

Not just
a job,
The Hustler
is a film
for which



Rossen Really Cared

oily manager (George C. Scott), "because you buy them today".

Yet something in her relationship with Felson rings true. From their opening scene together, a quiet encounter in a deserted bus station, there's a frequent sense of two people genuinely concerned with each other. Rossen is generally recognised for the hard assurance that he brings to films concerned with moral corruption. The hardness here is reserved for the relentless pool room scenes.

Discretion and Gentleness

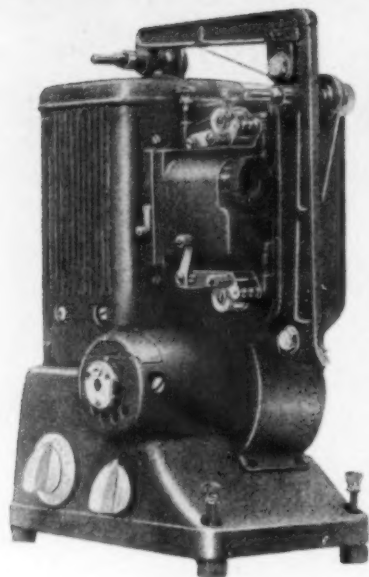
But even the toughest sequences are handled with a sense of discretion. When Felson wanders into a grim little back street pool room and gets his thumbs broken for out-hustling the local hustlers the camera prefers to witness the scene in silhouette, through the opaque glass of a washroom window. The best moments, though, are the gentlest — a hillside picnic where Felson explains his obsession with the game to the girl, or Felson's fervent admiration for the perfectionism of Fats Minnesota. Fats, incidentally, is played with splendid suavity by Jackie Gleason, an American TV comedian unknown here.

Occasionally Rossen takes the lazy

way out. One lengthy montage pool sequence loses all the tension that previous details of the game have previously built up. Even the most gadget-minded will find that the pleasure the pool table scenes give doesn't come from working out which miracles of dexterity were performed by a double and which were aided by invisible threads guiding the balls; but from the much deeper satisfaction of sharing the engrossed attention of the characters.

Rare Qualities

Similarly the whole film should be seen for the kind of qualities which are becoming ever rarer in Hollywood's output — concern, understanding, sympathy. The curious thing is that such stock plot elements as the suicide message scrawled in lipstick on a bathroom mirror, or the heroine's drunken descent of a staircase at a society function never swamp the sensation that what is happening on the screen has something to do with life. Rossen, who produced as well as directed, also wrote the screenplay with Sidney Carroll; and it's obvious that he really cared for the novel by Walter Tevis on which his script is based.



DURING its 26 year history, Specto Ltd. has produced only two basic projector designs. Their first model, in 1935, was for 9.5mm. A 16mm. version quickly followed and in 1938 the firm introduced their first 8mm. projector.

The Specto 500 8mm. projector appeared in 1951, incorporating all the best features of previous models and additional refinements. Because it has many components in common with 9.5 and 16mm. models, 800 ft. spool arms are fitted as standard, and reels of this capacity are listed by Specto. When folded back, the top arm serves as a carrying handle.

Construction

Die cast construction is used, giving the machine a very solid feel. Weight is about 12 lb. Basis of the mechanism is an oil bath gearbox, from which the claws, sprockets and shutter are driven. The sprockets are driven by a light chain. The shutter is unusual in that it has only a single blade, but geared to do three revolutions per frame. The claw movement is also speeded up to 2:1, which gives a useful increase in screen brightness, but at the expense of a slight increase in noise over more conventional designs. A double claw is used, operating on the fourth and sixth perforation below the gate.

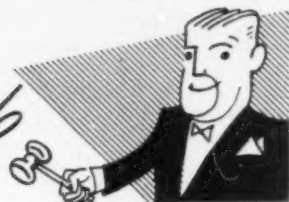
In accordance with the custom of a few years ago, the Specto 500 uses a 500 w. 115v. pre-focus base, bi-plane filament lamp. This is fed through a resistance unit located in the lamphouse—both lamp and resistance are cooled by the powerful blower.

Lamp and motor are operated by what appears to be a four position rotary switch. In fact, this control merely operates three conventional toggle switches inside

BARGAIN *of the week*

SPECTO 500 8mm. Projector

Capsule reviews of older equipment found on the second-hand market.



the base. There are four settings: off, motor only, motor on with lamp at reduced brightness, motor on with lamp at full brightness. The reduced brightness setting serves as a surge resistor, but the machine can be run at this setting if a small screen is used, considerably lengthening lamp life. The motor is designed for 200-250 v. operation and so runs direct from the mains. Speed control is by variable resistance.

Standard optics for the 500 is a 25mm. Specto f/1.6, giving very good sharpness. Semi-optical framing is used. The lens mount swings out and the book-form gate hinges completely open for cleaning.

While the Specto 500 may not be the "prettiest" projector ever built, it is probably one of the most rugged. Many of them are used by hire firms because of their

ability to stand up under the handling of "ham fisted" customers. Although light output is not up to that obtainable from modern units using low voltage lamps, mechanically it is fully up to 1961 standards. Current price is about £18-21.

A hint as to the age of the projector can be obtained from the finish. Between 1951 and 1956 the finish was grey wrinkle. From 1956 until production ceased it had a grey hammertone glossy finish.

In production 1951-1960 Original price (1951) £39 15s.

An almost identical model, the Popular, was produced in 1955. This is basically the same machine as the 500, but uses a mains voltage 500 w. lamp which gives less light output. Current price is about £15-20.

In production 1955-1960. Original price (1955) £36.

Only if you must

NOT THAT WE recommend it, but should you be one of those unfortunate people who put their movie camera away for the winter, at least make sure that you do it correctly. Of course, no matter how carefully you do it, you'll miss all those movie making opportunities to be found during the winter months. But if you store your camera incorrectly, you may also find yourself missing more opportunities next spring.

Here are the things you should do:

1. Take out any film from the camera. In time, film tends to "set" into the path in which it is held. Later, when you want to start movie making again this film may refuse to go through the camera gate and cause a jam.
2. Make sure that the motor is not left wound up. Run down the spring before putting the camera away.
3. Take out any batteries from the camera. This is particularly important in the case of pen light cells used for driving electric motors. They may, in time, begin to leak and ooze a very corrosive mush into the innards, causing heavy repair bills. Batteries should also be removed from

automatic exposure control mechanisms.

4. Clean out the inside of the camera—particularly around the film gate area—with a soft brush. Any clinging particles of emulsion can be eased off with a match stick. *Never, but never, use anything metallic for this.*
5. Fingermarks may in time cause acid etch on delicate lens surfaces. Dust off the lens with a very soft brush, then remove fingermarks with a *small* amount of lens cleaning fluid and lens tissue. It is also a good idea to clean the viewfinder.
6. Store the camera in the most used room in the house—the one which you keep heated and free from damp. Never store cameras in cupboards under the stairs or built into walls. These are usually quite damp.
7. One last point, if your camera has not been running up to par, take it to the repair shop now. During the winter months mechanics can not only repair the faults you mention, but thoroughly check the camera for any others. Don't wait until just before you need it urgently next year, the mechanics will probably be snowed under with work.

The 9.5mm Reel

BY CENTRE SPROCKET

9.5mm. Film — 55 Varieties

I have been asked by several readers to give details of 9.5mm. films available on the Continent. Collecting all the information I have, I find that there is the astonishing total of over 50 different packs of monochrome and colour films. None of this film is sold in chargers, all is either on spools or rolls for darkroom loading, the only exception being the Kodak films sold in Webo A magazines. Due to the extra thickness of the colour emulsions, the rolls of colour stock are usually slightly shorter than the corresponding rolls in monochrome, 8.25 m. instead of 9m. and 12m. instead of 13m., for example. It is interesting to note that manufacturers do sell these 13m. rolls although to my knowledge the 'Camex' is the only camera with the special 13m. chargers. It would be interesting to know what response there would be in this country if a manufacturer not

connected with the film suppliers were to make a camera with improved loading, but requiring an entirely new pack!

Nine-fivers in Great Britain still have the opportunity of cheap quality filming in monochrome, the cost of the Gevaert 3×9m. rolls brings the price of screen time down to only 6s. 7d. per min., cheaper than 8mm. colour and only a fraction dearer than 8mm. B and W. In France, however, Ferrania sell 400 ft. cans of 9.5mm. colour film at a price which actually makes nine-five colour *cheaper*! At 80 NF, including processing, this is 8.80 NF less than the 8mm. man must pay for the same running time.

I still have conflicting reports about the position of Kodachrome II, one advert announces its availability in both daylight and artificial types, but Pathe France (who no longer market films, Kodak are now the French

distributors) say that it will be available next spring.

Below is a concise summary of films available abroad with the price of the 9m. roll as a guide.

	per 9m. roll
Kodachrome ...	
24 packs advertised ...	13.30 NF
Gevacolor ...	
4 packs ...	12.13 NF
Ferraniacolor ...	
2 packs ...	6.20 DM
Agfacolor ...	
1 pack (3×9m.) ...	10.17 DM
Kodak ...	
Panatomic X ...	
5 packs ...	5.44 NF
Super XX ...	
4 packs ...	5.54 NF
Gevaert ...	
Gevapan 26° ...	
4 packs ...	6 NF
Gevapan 32° ...	
2 packs ...	6.54 NF
Agfa ...	
Isopan F ...	
1 pack ...	6.12 DM
I.S.S. ...	
1 pack ...	6.12 DM
Ferrania 27° ...	
3 packs (ex processing) ...	3.10 DM
Lumiere ...	
4 packs (ex processing) ...	3.16 NF

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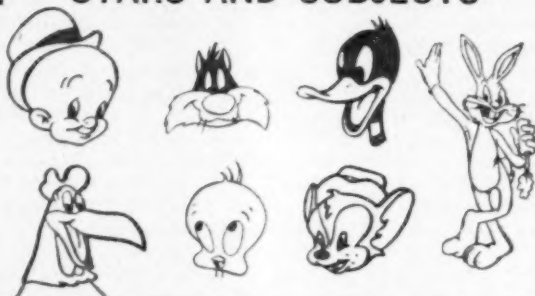
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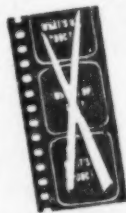
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Hare Force (100ft. Warner, colour cartoon, Cine Accessories £7 17s. 6d.) is another Bugs Bunny adventure, this time with Sylvester, a dog resembling Disney's Pluto, in which a kindly lady takes Bugs in out of the snow only to have him thrown out again by the dog. This goes on and on, hare throwing out dog, dog throwing out hare, until the owner of the house throws them both out. Perhaps because cartoon sound is vigorously unsubtle, it always seems perfect in this series. Moreover because they were made as short features in the first place, the cartoon stories come down to 100ft. with little loss of continuity in all but a few cases. This is one of the better cartoons in the series.

Hare Raising Hare (100ft. Warner, colour cartoon, Cine Accessories £7 17s. 6d.) is a misnomer common to these pictures in that no hare is present but it does feature our old friend, Bugs Bunny. A human cartoon character, resembling Peter Lorre in voice and appearance, lures Bugs into a dungeon with the aid of a mechanical doe of Monroeish statistics. The object of Bugs's affection disintegrates and he is chased by a monster like an animated hearthrug until Bugs finally lands the k.o. punch. In *Hare Raising Hare*, one is reminded that people rarely take infants to the cinema whereas homes often contain them. There is too much excellently recorded noise and ghouliness in this one if you have under-sevens about.

Another case in point is **Baby Bottleneck** (100ft. Warner, colour cartoon, Cine

The sound revolution has at last reached the 8mm. film libraries. Here is a review of some of the first 'package' movies to be released with magnetic stripe sound tracks.

NOW THAT 8mm. magnetic stripe is here to stay, there seems to be no reason why modern feature films should not become available for home showing on the smallest gauge. At present, however, the supply of commercially produced 8mm. sound films is restricted mainly to cartoons and travelogues with a sprinkling of Westerns and slapstick comedies.

We review below a representative selection of short subjects that are being offered for outright sale. Viewed as a series of samplers with which the amateur may pad out the programme when showing holiday films to his family and friends, many of them represent good entertainment value for money.

Accessories £7 17s. 6d.), featuring Porky Pig and Daffy Duck in a spirited adventure with a "Baby Care" assembly line in which young hippos, turtles, unidentified eggs and other embryonic creatures travel along a conveyor belt. Along this they are successively laundered, fed, diapered and even finally burped against a king of all-purpose mechanical bosom. One could feel compassion for the child whose

dreams provide an echo chamber for the tortured laughter which ends this picture.

African Exploits is a series of colour and black and white films which Frank Jessop and Co. are offering in 8mm. sound. The films may also be purchased in silent versions with separate tapes to run at 3½ i.p.s. Springboard of many a travelogue cliché, the subject is as familiar as are the

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faces of David Attenborough, Armand and Michaela Dennis to viewers. And yet, oddly, out of some good colour work and a few scenes of places which we don't remember seeing before, the titles in this series manage to develop an atmosphere of their own.

Meet the African (56 ft. Colour, £3 17s. 6d. Silent, £3 5s., plus tape 6s.), the first Frank Jessop title for review, opens with some shots of Nairobi and an attempt is made to contrast city sophistication with the Masai nomads who roam the ancient world of the interior. Unfortunately, the editor's choice for urban sophistication seems to have favoured a party of native girls going to church in their confirmation dresses. Cutting from here to the Masai women, brilliantly red robed, their hair plaited with mud gives us not quite the image justified by the commentary.

Pictorial Journey (60ft. colour, Frank Jessop, £3 17s. 6d., silent £3 5s., plus tape, 6s.) we preferred to *Meet the African*. This contains loosely related series of nature shots, beginning with the beautiful paradise flower, like a water lily on fire; and showing giraffe, zebra, rhinoceros and ostrich. There are also views of the Kampala banana market and the Jinga dam; the whole 60ft. coming off the more satisfactorily because little, if any, attempt has been made at justifying the visuals by commentary.

Animal Kingdom (56ft. colour, Frank Jessop, £3 17s. 6d., silent £3 5s., plus tape, 6s.), a third title in the series, climaxes in Lake Nakuru and an enormous flock of flamingoes, then a lone bird flaming against a bright blue sky. There are crocodiles, the Maisai again, giraffe, elephants and lions (disappointingly sleepy as usual), loosely brought together by a commentary and music. As the first travel series to be offered on 8mm., these African Exploits deserve praise.

Jungle Kings (60ft. black and white, Frank Jessop, £1 17s. 6d., silent £1 5s., plus tape, 6s.), is a very pleasant close-up of the private life of the lions, with nicely spoken commentary and a musical accompaniment reminiscent of Armand and Michaela Dennis. Confining itself to this one brief subject, the lions feeding off a carcass, the male lion going off in search of more food, the film is modest but quite successful. The commentary certainly adds interest here.

Land of Contrast (60ft. black and white, Frank Jessop, £1 17s. 6d., silent £1 5s., plus tape, 6s.), is a more general picture of African life, involving wider views. It is to this extent perhaps less successful than *Jungle Kings* and the commentary unconsciously expresses the difficulty of bringing together so many diverse illus-

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CA.24 SNIFFLES AND THE OWL—Sniffles the Mouse.

trations. "Land of lush vegetation," says the commentator over a shot of three men with beards.

Tribal Dances (60ft. black and white, Frank Jessop, £1 17s 6d., silent £1 5s., plus tape, 6s.) is successful in that only one subject is dealt with and the commentary carries an air of clipped conciseness. The visuals however fail to match up and are not improved by the monochrome film stock being used when colour would have been more suitable. The commentary is at times almost facetious, e.g., "Dancing is as much a part of them as their black skins. Africans dance for religious reasons, to make rain, to help their friends and harm their enemies, or even merely to pass the time! Missionaries dislike dancing as being pagan and the bosses dislike it for taxing the African's strength". So says the commentary, and in spite of its rather heavy handed and fanciful style one tends to be strangely absorbed by the spoken word. The sound consists of the usual commentary and music, and in this instance the visual impact would be considerably improved if we were to actually hear the thudding of tribal feet on the scorched ground rather than faint background music. Sharp viewers will notice the presence of a cine-operating tourist in the corner of the frame in one Native "war dance"

scene. One of the dangers inherent in magnetic sound recording is the accidental addition of stray recordings. Here one hears the first few bars of a pop tune as "The End" flashes up on the screen.

Oh, My Aching Tooth (200ft. black and white, Walton, price £7.) is believed to be the first non-cartoon 8mm. sound film with lip synchronisation. Abbott and Costello star in this above average farce which has some quite original moments. The combination of dialogue, sound effects (this is one of Abbott and Costello's rowdiest) and background music tend to be rather oppressive on 8mm. but the actual quality of the sound is very good in spite of the fact that our review copy was shown over 200 times at the Photo Cine fair.

15 Minutes in St. Germain des Pres (200ft. black and white, Cine Accessories £5 10s.) is an example of what could be done, and no doubt is being done, by the amateur who cares to take camera and recording equipment around the jazz clubs. There's plenty wrong with this effort. Grainy and poorly lit, the whole middle of the picture is taken up with slow stripping by a rather lumpish exponent to a background of blues music. The rest of the film shows youngsters jiving to some attractive and well recorded jump music, with close-ups of jazz-

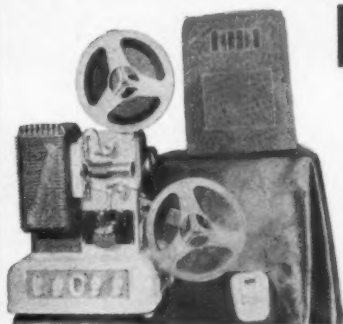
intoxicated faces, tapping hands and feet, beside which the stripping sequence seems tame. For its study of a downbeat atmosphere, many youngsters will want to get hold of this film. Having seen it they'll want to take their cameras out and see if they can't do better. Jazz clubs are often smoky places with bad lighting, and it cannot be too easy to capture the intimate impromptu atmosphere of St. Germain. It is for this that the film earns full marks. It has a marked authenticity.

To see **Cuba in Montmartre** (200ft. black and white, Cine Accessories, £5 10s.) you'd hardly believe that motion pictures had enjoyed synchronised sound for more

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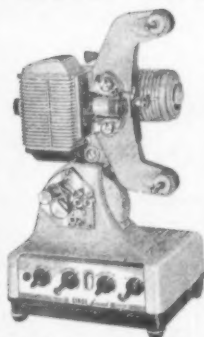
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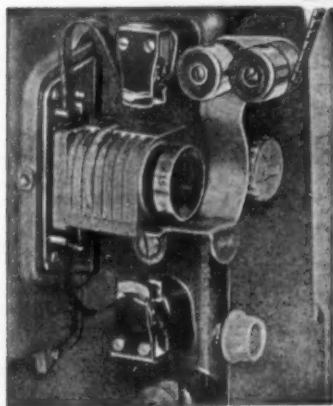
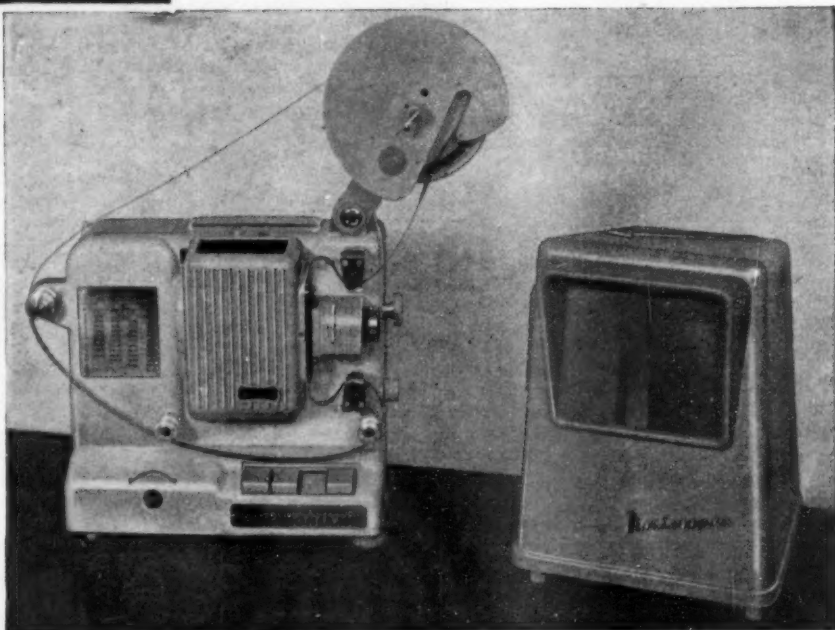
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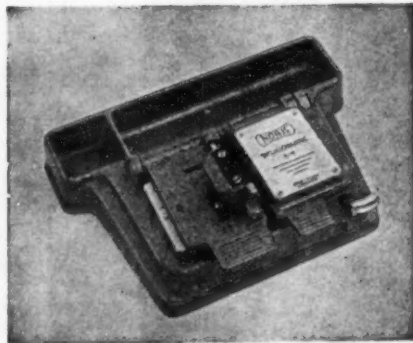
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than 30 years. This record of a Latin American band playing a series of indifferent numbers is the sort of thing that audiences toward the end of the silent era were first shown in order to prove that it could be done at all. Even the torso dancer who turns up in the middle contributes little to the entertainment which cannot compare with *15 Minutes in St. Germain*.

My Favourite Duck (50ft. Warner, colour cartoon, Cine Accessories, £7 17s. 6d.) is, of course, very safe ground. Excellently recorded, not unreasonably cut down to size, this is a tale in which Porky Pig and Daffy Duck go camping together with some original and quite un-sadistic complications. There's a trick ending in which the picture fades to white, leading you to think it's over. But don't turn up the lights. One of the cartoon characters comes on against the plain white screen and has something extra to say. Children of all ages will revel in this delightful trick which reminds us of Felix and of how much easier it was in his day to see the actors from the trees.

The Return of the Cowboys (50ft. black and white, Cine Accessories £1 12s. 6d.) is cut from what must be among the best wholesale knock-em-down-drag-em-out

sequences ever made. One must suppose there is a juvenile public for this thick-ear farrago in which some four dozen men knock the breath out of each other without storyline or climax. We almost lost our front teeth merely watching.

The Last Cartridges (50ft. black and white, Cine Accessories £1 12s. 6d.) featuring Bill Boyd has more excitement than you would think possible to pack into a film of such length. Here is the old formula of whining bullets and desperate men, the bewhiskered comic (Andy Clyde in this case, if memory serves us) and a very youthful Hopalong Cassidy making today's T.V. Western heroes look anaemic. A giant among the few who took over from Hoot Gibson, Tim McCoy, Ken Maynard when the talkies began, Bill Boyd comes through this 8mm. experience with lustre (and sound) undiminished. Obviously not made as a short subject, it is a fragment of rousing fun to show at a children's party after you've cleared the breakables.

Booby Hatched (100ft. Warner, colour cartoon, Cine Accessories £7 17s. 6d.) is the story of a duck's egg which doesn't quite hatch owing to cold weather. It gets its legs but cannot see where it is going and sits under a bear. When a wolf decides to boil the egg, it is at last warm enough to hatch out. Ornithologists will

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note that the birds in this film have three fingers and a thumb on each hand (no wings). This is cheating on the part of the cartoon makers, but obviously facilitates the drawing of one or two unduckly gestures.

Pigs is Pigs (100ft. Warner, colour cartoon, Cine Accessories £7 17s. 6d.) is a beautifully baited trap for the unwary infant at bed time. Confronted by lullaby music and the daisy sweet atmosphere of a piglet family at play while mother pig

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calls them to dinner (she has a German accent), we are abruptly introduced to a rowdy horror comic in which a pig is subjected to forcible feeding by a series of torture machines in the hands of a skeletal looking demon. When the pig finally explodes from too much forced food, we learn it was all a dream. A pity that *Pigs* is *Pigs* is not a dream too.

Venus in the Bath (50ft. colour, Cine Accessories £3 10s.) is an example of something 8mm. sound can do extremely well. Filmed in France, though it could probably have been done anywhere else, this is a candid record of an artful cabaret act in which a young lady of astonishing suppleness and grace swims around a man-sized goldfish bowl while you wonder how she goes on breathing and smiling so disarmingly. She has golden hair and her scanty clothes, made of a golden chiffon, move revealingly. It is no reflection on this entertainment, we hope, to say that children and particularly small girls would think it very pretty in the same way that they think a pantomime fairy or a white circus pony is pretty. The definition is good and the colour excellent. Having in mind that there must be many good cabaret acts, including music, humour and puppetry, which can be got on to film, it may well be in this area that professional 8mm. can reap its biggest harvest as a home entertainment now that sound is available. A few dozen cabaret turns filmed as

A Still from Animal Kingdom in colour, the third of a series.

successfully as this one could make a home film show into an evening of first class music hall. The music in *Venus* provides something of a talking point. Evidently recorded in the restaurant where the act was filmed, it lacks the depth of tone you would get on a studio sound track. It therefore hints at a background which the film audience can't see, without authenticating it.



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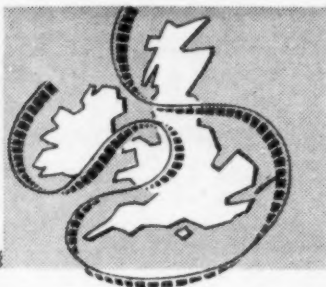
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ACW NEWS REEL



● LONDON's Grasshopper Group have launched competitive production teams as their main new scheme this season. Each team has a director, an 8mm. camera owner, and four or so others. A theme is provided, and there is a time limit for making the film, on 25ft. of double run black and white. The completed films will be shown on Jan. 8th.

● Harassed by technical troubles, DURBAN Cine 8 Club's recent public show was, they admit, "not altogether a howling success". Projector lamps popped like flashbulbs, and with 450 people in the hall, members drove madly through the night in search of replacement lamps. A projector synchroniser went wild and hurled tape into the blackness of the hall while screwdrivers appeared from nowhere and "about forty-five fingers started poking about, and shadowy figures crossed the screen". The Committee make the acid comment, "Members should be encouraged to take turns as projectionists at regular meetings."

● Greatly daring, members of BRISTOL Society dug in the back of cupboards-under-the-stairs to contribute films to a "First Footage" evening. Not surprisingly, on this occasion 9.5mm. films were in the majority. 16mm. entries lent to the Society for the evening included George Sewell's "Smoke"—the problems of a tramp trying to enjoy a pipeful of dog-ends, also a

holiday film from ACW editor, Tony Rose, and what Bristol describe as "a mad extravaganza" brought along personally by Philip Grosset, *This Man is Dangerous*.

● "It doesn't matter", say FINCHLEY in their *Viewfinder Magazine* (filled, as usual, with lively reading). "Let columnists argue the toss; no one really cares. No one, that is, who enjoys his hobby for its own sake rather than for the £s.d. of it". Finchley also comment forcefully on competitions. "The fact that one doesn't produce many films of competition standard doesn't necessarily mean a lack of interest in the more serious sides of movie making. Certain columnists (who shall be nameless) who write for national magazines have their little moans on this from time to time. But they have to eat—or do they?"

● A new angle on splicing comes from the bulletin of the NEW YORK 8 Club, suggesting cement splices which do not hold may be caused by lubricant put on film by the lab. after processing. "If I hold recently processed film under a strong light", writes Fred Furman, "I notice that if I turn it so that the shiny side reflects the light, often the lubricant is not evenly coated but has gathered in little pools". Mr. Furman's remedy? A spot of film cleaner wiped on before splicing.

● Twenty-three years in the making; that's the remarkable truth about a documentary made by New Zealander Noel McWilliams and shown to WELLINGTON Cine Club. The subject is the timber felling industry, in which revolutionary changes of technique have taken place since the film was begun, and so the finished production, say Wellington, "was as much historic as documentary".

▲ Actress MAI ZETTERLING chats with 1960 Olympic Diving Coach WALLY ORNER and British Diving Champion BRIAN PHELPS at the presentation of a Bell and Howell 8mm. zoom lens camera to the Highgate Diving Club by Rank Precision Industries Ltd. The camera will be used for slow motion study of dives made by Brian and potential champions of the future.



Africans in London, under the leadership of Algerian-born Ola Dosunmu, have been experimenting with a documentary about race relations in the metropolis. Filming took place in West End night clubs, artists' studios in Hampstead, and the West India Docks.

News Briefs

● "Two packed houses", report HEREFORD about their showing of the ACW Ten Best. "This showed that the amateur film movement is getting more and more support. And new members are coming in".

● Ladies' Sections are often inactive but not at STOKE-ON-TRENT, where they are the first in the club to get under way on film production this season. They're working in 8mm.; the rest of the club plans two 16mm. films this winter.

● "Out of order!" yelled members of WHITEHALL Society, when in a competition for films titled *Morning*, sundry wily birds tried to palm them off with shots of a sunset. At least this proves, says Whitehall, that some of their members have seen a genuine dawn!

For easy reference to the clubs featured in this week's Newsreel, secretaries' addresses are listed below:—

LONDON (GRASSHOPPER GROUP): T. Nunn, 35 Endell Street, London, W.C.2.

DURBAN: P.O. Box 207, Durban, S.A.

BRISTOL: D. E. Stevens, 31 Wellington Hill, Horfield, Bristol 7.

FINCHLEY: Peter Crawley, 19 Eton Grove, Kingsbury, London, N.W.9.

NEW YORK: F. Furman, 346 Linden Blvd., Brooklyn 3, New York.

WELLINGTON, N.Z.: Mrs. W. E. Husband, 16 Churchill Drive, Wellington, N.Z.

HEREFORD: G. C. Davies, Wyeval House, Bridge Street, Hereford.

STOKE-ON-TRENT: K. F. Jupp, 235 Chaplin Road, Dresden, Stoke-on-Trent.

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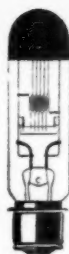
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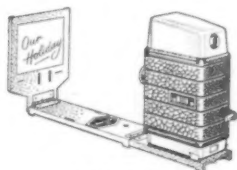
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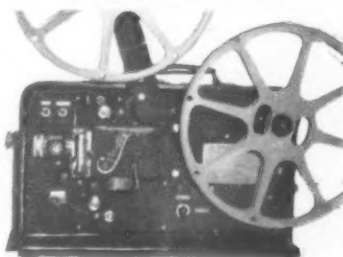
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S/H RE-CONDITIONED MODELS £65 PART EXCHANGE INVITED



ANOTHER MINISTRY PURCHASE
CARPENTER 16mm. SILENT PROJECTORS
500 w lighting 200/250v. A.C. 1600ft. Spool Arms, 16 and 24 f.p.s., good condition, £30. 750w. models, £35.



RECONDITIONED DEBRIE 16mm. PROJECTORS AT CONSIDERABLY REDUCED PRICES

Debie professional D16, 1600ft spool arms, 750w. lighting, sound and silent speeds, 12w. output, 12" speaker, 2" lens, £75

SPECIAL BARGAIN OFFERS

Ex Admiralty Projector Stands, £4 10/- each, carr. 5/-
Wratten 85 (Kodachrome) Filters, 50 or 42mm., 10/- each.
Wratten yellow filters for f/2.5 125mm. lenses, 6/-.

NEW PHOTO ELECTRIC CELLS

L516, Ampro, Debie (4 pin), £2; BTH, SRB, Vox, Bell & Howell, Pathe B.I.F. (2 pin), 30/- each; Debie (7 pin), 37/6; Bell & Howell 631, 636, 50/-.

CINE FILM DRYERS

16mm. and 35mm. 250ft. capacity portable drying frames, new, ex-U.S.A. forces, bargain, £9 each.

LAMP TRANSFORMERS RESISTANCES

500w. 200 250 A.C., 110v. Out Transformer	£5 0/0
200w. 200 250v. A.C./D.C., 110v. Out Resistance	15/-
110w. 230 A.C., 110v. Out Transformer	17/6
110w. 200 250 A.C. 24 30v. A.C. Out Transformer	17/6

Other resistances and transformers in stock.

BEST QUALITY WHITE SCREEN MATERIAL

A completely new material with a brilliant matt white surface completely free from dazzle and non-directional. Ideally suitable for colour. The best in screen material 5ft. x 4ft. 30/-; 4ft. x 4ft. 22/-; 4ft. x 3ft. 19/-; Post 3/-.

16mm. UNEXPOSED FILM, SEALED TINS

50ft. rolls neg. 16mm. film	6/- p/p 9d.
12 rolls 25ft. slow pan	20/-
New empty Kodak mags.	3 for 10/-
50ft. fast pan 16mm. reversible film in Kodak magazine	12/6
Tins of 16 rolls 10ft. 16mm. H.P.3.	4/6.
Negative	3 for 9/-

8mm. B. & W. 25ft. DOUBLE-RUN NEGATIVE FILM (Unspooled and not process paid)

Fast 29' or slow 27' Pan film	6/6	post 6d.
Or on Daylight spools	8/6	" "
8mm. 25ft. Reversible film	8/-	" "
Or on Daylight spools	10/0	" "
Daylight 8mm. Camera spools	1/6 each	" "

Exclusive offer of unused Coated Projection Lenses by well-known lens manufacturers, in faultless, unused condition, they are not ex-Government surplus lenses.

PROJECTION LENSES

Dallmeyer Coated Lenses for de Brie, 30l, 40l, etc., 2" lenses ... Our price £4 5/0
2" Dallmeyer or Taylor Hobson Coated Lenses for 16mm. Specto, Ensign, Barrel dia. 1" ... Our price £2 17/6
2" Coated Projection Lenses fitted for 16mm. Ampro, Victor, L516, SRB, Bell Howell, etc. ... £3 17/6
2" Lenses for 16mm. Bell Howell, Dekko ... £3 0/0
Precision Quality Pan and Tilt Head. Usual price £11. Reduced to ... £4 5/0

CLEARANCE OFFER

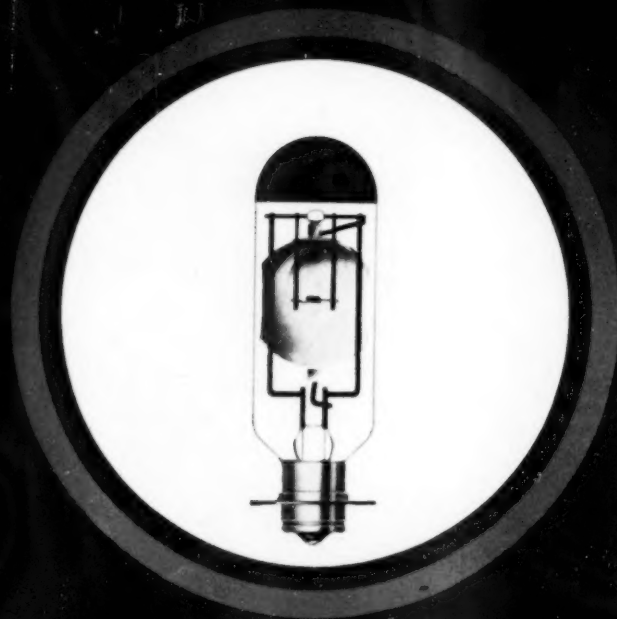
Limited quantity only

Exclusive offer of Projector Stands, stylish and rigid construction, finished in grey, adjustable heat resisting top; leg adjustment for uneven floor, height 46in., weight only 14lb. Unbeatable value at £3/19/6. Original price £8/8/0. Ideally suitable for L516 Bell & Howell or most sound projectors.

SPECIAL OFFER

16mm. steel spools and cans. New. In maker's wrapping. At less than half price.

400ft. ditto	3/- post 1/-
1,600ft. Spools and Cans, steel	12/6 post 2/6
400ft. S/H Spools and Cans	3 for 6/- post 2/-
800ft. S/H Spools and Cans	4/- post 1/6
800ft. 2-way Fibre Transit Cases, new	3/6 post 1/-
1,600ft. 2-way Fibre Transit Cases, new	7/6 post 1/-
New 1,600ft. 16mm. De Brie aluminium spools	8/- post 1/-
1,200ft. 16mm. Steel Spools only	6/6 post 1/-
1,600ft. 16mm. Steel Spools only	8/- post 1/-



A NEW

**for 8 mm TRU-FLECTOR LAMP
CINE PROJECTORS**

WITH ALMOST 100% LUMEN MAINTENANCE

The A1/202, latest addition to the famous Atlas Tru-flector range, is an 8v 50w lamp specially designed for use in 8mm cine projectors. Robust in construction, this new lamp has a silver coated internal metal reflector with a high optical finish which focuses light on the film gate with exceptional accuracy. It also has the considerable advantage of virtually 100% lumen maintenance - the evaporated tungsten is deposited *behind* the reflector, not on it nor on the front of the bulb where it would seriously impair the efficiency of the lamp. Although different in appearance to other 8v 50w lamps currently on the market, the Atlas A1/202 Tru-flector is in fact completely interchangeable with them.

atlas projector lamps

GEV

Atlas Lighting Ltd., Thorn House, Upper St. Martin's Lane, London W.C.2.

